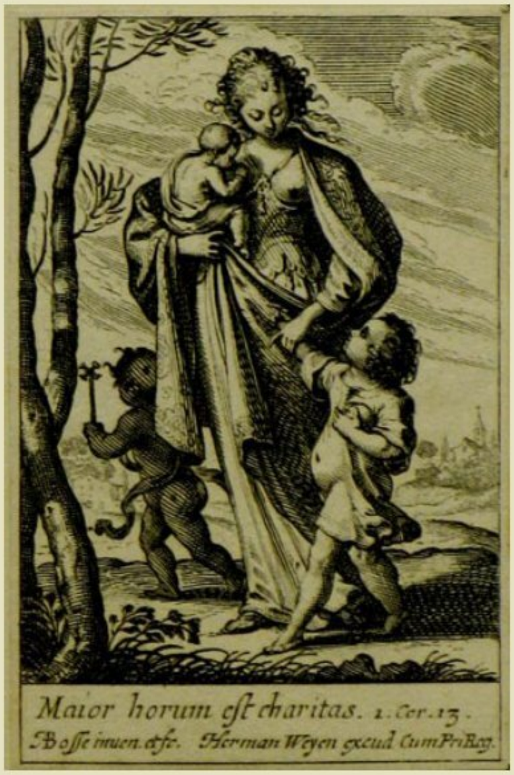
Catalogue of New Acquisitions.

Sanders *of* Oxford

RARE PRINTS & MAPS

Fine Prints

After Old Masters


Maior horum est charitas. 1.Cor.13.
Bosse inuen. et fe. Herman Weyen excud Cum Pri Reg.

1. [Charity]
Etching
Abraham Bosse
Herman Weyen excud Cum Pri Reg. c.1636
Image 65 x 45 mm, Sheet 74 x 47 mm
unmounted
Inscription below image reads: Maior horum est charitas. 1.Cor.13.

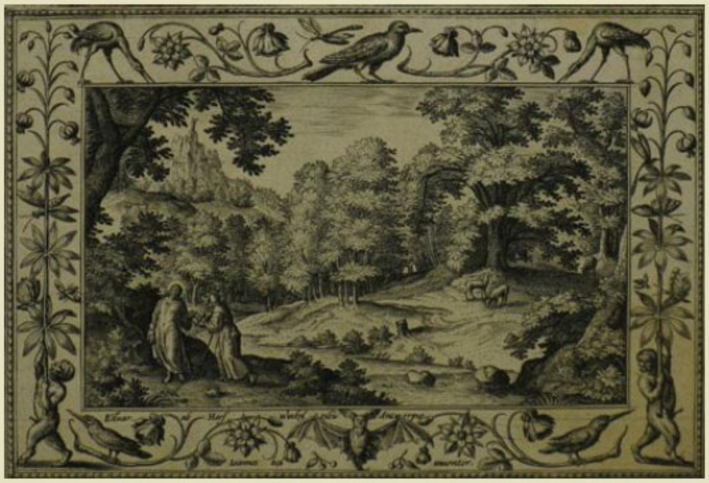
From The Seven Cardinal Virtues an undated portfolio of eight engravings.

Abraham Bosse (c.1602-1676) was a French painter and printmaker who is widely-known today for his etchings in the Callot manner. Bosse was born to German Protestant parents in Tours, France where his father worked as a tailor. In around 1620, he was apprenticed in Paris to the Antwerp-born engraver Melchior Tavernier (1564–1641), who was also an important publisher. His first etchings date to 1622, and are influenced by Jacques Bellange. Following a meeting in Paris about 1630, he became a follower of Jacques Callot (c.1592–1635) whose innovative etching techniques he popularised in Traité des manières de graver à l'eau-forte (1645). In 1641 he began to attend classes given by the architect Girard Desargues (1591–1661) on perspective and other technical aspects of depiction. Bosse adopted these methods and published a series of works between 1643–1653 explaining and promoting them. In 1648, when Cardinal Mazarin established the Académie royale de peinture et de sculpture, Bosse was made a founding member. However his publicising of Desargues' methods embroiled him in a controversy with Charles Le Brun and his followers who had different methods, and also a belief that "genius" rather than technical method should be the guide in creating artworks. In 1661 Bosse was forced to withdraw from the Academy; he established his own school as an alternative.

Herman Weyen (1638 - 1669; fl) was a printmaker and publisher of Flemish origins, who worked in Paris and became a major publisher of high-quality prints, mostly of devotional subjects. He married on 29 January 1640, when Israel Henriet, Laurent de la Hyre, Abraham Bosse and Grégoire Huret were his witnesses. He sold his stock as printer and publisher on 1 April 1669 to François Poilly.

Duplessis 180; Join-Lambert and Préaud 155.119

Condition: Tipped to album page
[28001]
£70

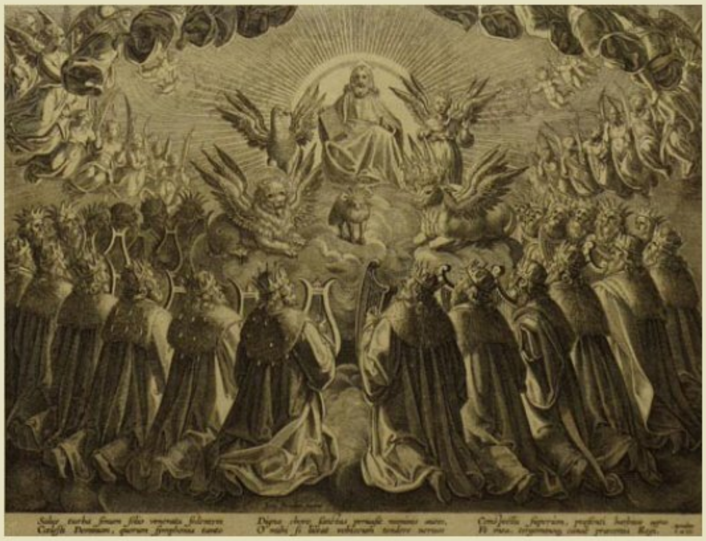


2. Verzoeking in de woestijn [Temptation in the Woods]
Copper engraving & Etching
Adriaen Collaert after Hans Bol
1584
Image 96 x 157 mm, Sheet 141 x 204 mm
unmounted
Published by Eduard van Hoeswinckel in Antwerp, this print derives from the series Landschappen met Bijbelse, mythologische scènes en jachttaferelen, or Landscapes with biblical, mythological scenes and hunting scenes. The series contained twenty four images. They are remarkable examples of both the biblical canon, and for the the embellishment of the borders. In his predilection for decorative borders, usually containing fauna and flora, Bol continues a Netherlandish tradition which derives from monastic manuscript illumination.

Adriaen Collaert (1560 - 1618) was an engraver and major publisher in Antwerp during his lifetime. He is known to have worked for Gerard de Jode, Eduard Hoeswinckel and Hans van Luyck. His drawing is famed for its anatomical correctness as well as its physiognomical expressiveness. He sometimes marked his plates with a cipher.

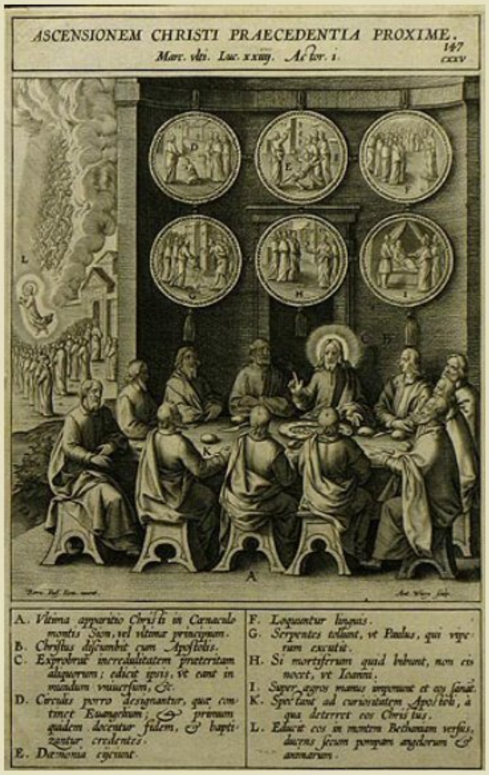
Hans Bol (1534 - 1593) was a rather nomadic painter and etcher. He was active in Mechelen, Heidelberg, Mons, Antwerp, Bergen op Zoom, Dordrecht, Delft and Amsterdam. Bol specialised in landscapes displaying mythological, allegorical and biblical scenes. He was an important artist who played a key role in the development of the genres his work encompassed.

Condition: Tipped to album page.
[28038]
£140



3. [The Second Coming of Christ]
Copper engraving
after Jan van der Straet
c.1585
Image 202 x 279 mm, Sheet 215 x 280 mm
unmounted
Inscribed below image with six lines of Latin.

Jan van der Straet (1523-1605) was a designer of prints and tapestries. Born in Bruges in 1523, he received early instruction from his father Jan van der Straet (d.1535), and for two years from Maximillian Franck (1490-1547). Between 1537 and 1540 he trained in Antwerp under Pieter Aertsen and in 1545 became a master in the city. That same year, Van der Straet travelled to Italy via Lyon, where he worked with Corneille de Lyon. During his first stay in Florence (1546-50) he designed tapestries for Cosimo de' Medici's factory, the Arazzeria Medicea. Between 1550 and 1553 he worked in Rome where he collaborated with Daniele da Volterra in the Belvedere, and became deeply influenced by Salviati. Back in Florence he made independent tapestry designs, and from 1557 onwards worked under Giorgio Vasari on the decoration of the Palazzo Vecchio. In 1563 and again in 1586 and 1591 he was an officer of the Accademia del Disegno, and painted altarpieces for several Florentine churches. In 1578 Van der Straet designed two series of hunting scenes which were engraved by Philips Galle. They were later republished as one series in 1596. Van der Straet also worked in Naples on frescoes and easel paintings, before retiring in 1602 from the duties of the Accademia del Disegno. He died in Florence on 3 November 1605.
Condition: Trimmed, tipped to album page.
[28031]
£190


ASCENSIONEM CHRISTI PRAECEDENTIA PROXIME.
Marc. xvi. Luc. xxiiij. Actor. i.
147
CCXV
A
A. Vltima apparitio Chriſti in Cœnaculo montis Sion, vel vltima principium.
B. Chriſtus diſcumbit cum Apoſtolis.
C. Exprobrat incredulitatem præteritam aliquorum; edicit ipſis, vt eant in mundum vniuerſum, &c.
D. Circulis porro designantur, quæ continet Euangelium; & primum quidem docentur fidem, & baptizantur credentes.
E. Dæmonia eijciunt.
F. Loquuntur linguis.
G. Serpentes tollunt, vt Paulus, qui viperam excutit.
H. Si mortiferum quid bibunt, non eis nocet, vt Ioanni.
I. Super ægros manus imponunt et eos ſanāt.
K. Spectant ad curiositatem Apoſtoli, à qua deterret eos Chriſtus.
L. Educit eos in montem Bethaniam verſus, ducens ſecum pompam angelorum & animarum.

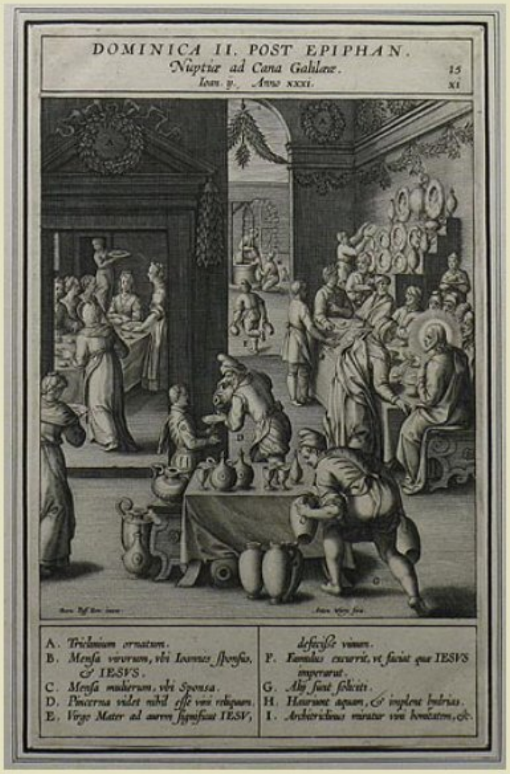
4. Ascensionem Christi Praecedentia Proxime [Just before the Ascension of Christ]
Copper engraving
Antonius Wierix after Bernardino Passeri
c.1593
Image 158 x 141 mm, Sheet 232 x 145 mm
unmounted
Inscribed below image with a legend, lettered A-L, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

Antonius Wierix (1555/9-1604), was a Flemish printmaker and publisher, and member of the Antwerp Wierix family who made engravings after well known artists, including Albrecht Durer. His brothers Jan and Hieronymous were also engravers.

Bernardino Passeri (1577-1585) was a painter, designer, engraver and print publisher. He was mostly active in Rome. Amongst his achievements were a set of fifty plates he designed delineating the life of St Benedict. They were engraved by Aliprando Caprioli and published in 1579.

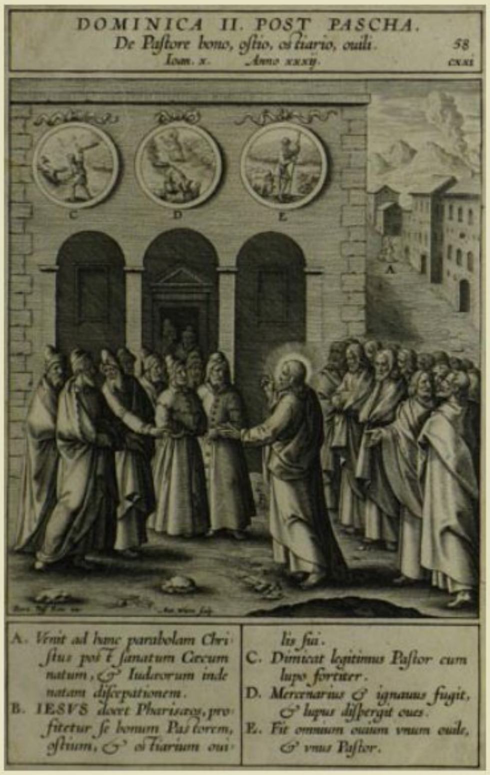
Condition: Tipped to album page.
[28043]
£90


DOMINICA II. POST EPIPHAN.
Nuptiæ ad Cana Galilææ.
Ioan. ij. Anno xxxi.
15
xi
A. Triclinium ornatum.
B. Menſa virorum, vbi Ioannes ſponſus, & IESVS.
C. Menſa mulierum, vbi Sponſa.
D. Pincerna videt nihil eſſe vini reliquum.
E. Virgo Mater ad aurem ſignificat IESV, defeciſſe vinum.
F. Famulus occurrit, vt faciat quæ IESVS imperarat.
G. Alij ſunt ſoliciti.
H. Hauriunt aquam, & implent hydrias.
I. Architriclinus miratur vini bonitatem, &c.

5. *Dominica II. Post Epiphan. Nuptia ad Cana Galilae (The Wedding at Cana in Galilee)*
Copper engraving
Antonius Wierix after Bernardino Passeri
1593
Image 167 x 139 mm, Sheet 230 x 143 mm
unmounted
Inscribed below image with a legend, lettered A-C, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

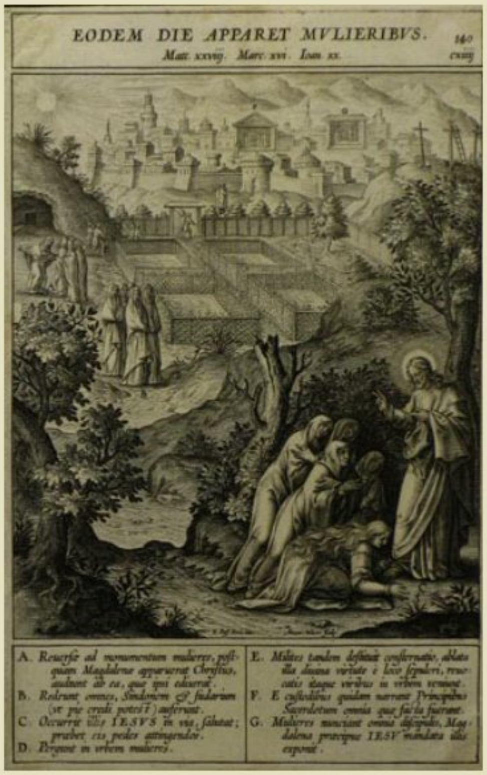
Condition: Tipped to album page.
[28054]
£90

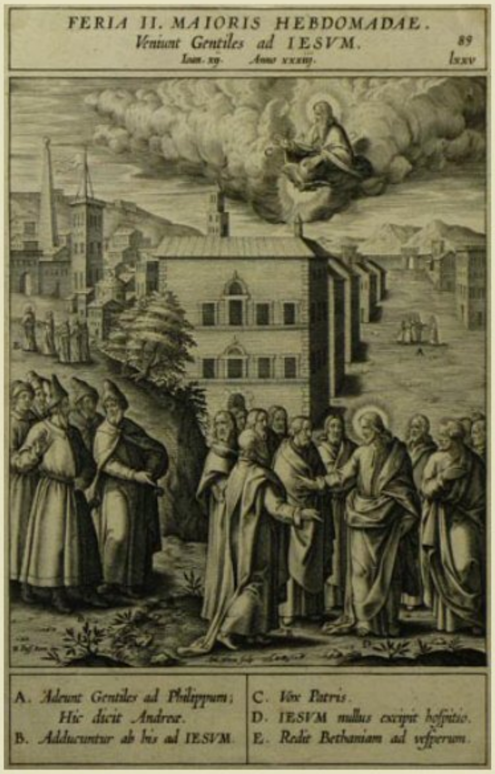

DOMINICA II. POST PASCHA.
De Paſtore bono, oſtio, oſtiario, ouili.
Ioan. x. Anno xxxij.
58
cxxi
C
D
E
A
A. Venit ad hanc parabolam Chriſtus poſt ſanatum Cæcum natum, & Iudæorum inde natam diſceptationem.
B. IESVS docet Phariſæos, profitetur ſe bonum Paſtorem, oſtium, & oſtiarium ouilis ſui.
C. Dimicat legitimus Paſtor cum lupo fortiter.
D. Mercenarius & ignauus fugit, & lupus diſpergit oues.
E. Fit omnium ouium vnum ouile, & vnus Paſtor.

6. *Dominica II. Post Pascha (Second Sunday after Easter)*
Copper engraving
Antonius Wierix after Bernardino Passeri
1593
Image 167 x 139 mm, Sheet 230 x 143 mm
unmounted
Inscribed below image with a legend, lettered A-E, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

Condition: Tipped to album page.
[28055]
£90


EODEM DIE APPARET MVLIERIBVS. 140
Matt. xxviij. Marc. xvi. Ioan. xx. cxxiij
A. Reuersæ ad monumentum mulieres, postquam Magdalenæ apparuerat Christus, audiunt ab eo, quæ ipsi edixerat.
B. Redeunt omnes, Sindonem & sudarium (vt pie credi potest) auferunt.
C. Occurrit illis IESVS in via, salutat; præbet eis pedes attingendos.
D. Pergunt in urbem mulieres.
E. Milites tandem desituta consternatio, ablata illa diuina virtute è loco sepulcri, reuocatis itaque viribus in vrbem veniunt.
F. E custodibus quidam narrant Principibus Sacerdotum omnia quæ facta fuerant.
G. Mulieres nunciant omnia discipulis, Magdalena præcipue IESV mandata illis exponit.


FERIA II. MAIORIS HEBDOMADAE.
Veniunt Gentiles ad IESVM. 89
Ioan. xij. Anno xxxiij. lxxv
A. Adeunt Gentiles ad Philippum; Hic dicit Andreæ.
B. Adducuntur ab his ad IESVM.
C. Vox Patris.
D. IESVM nullus excipit hospitio.
E. Redit Bethaniam ad vesperum.

7. Eodem Die Apparet Mulieribus [Christ appearing to the women]
Copper engraving
Antonius Wierix after Bernardino Passeri
c.1593
Image 170 x 140 mm, Sheet 230 x 145 mm
unmounted
Inscribed below image with a legend, lettered A-G, with descriptions in Latin

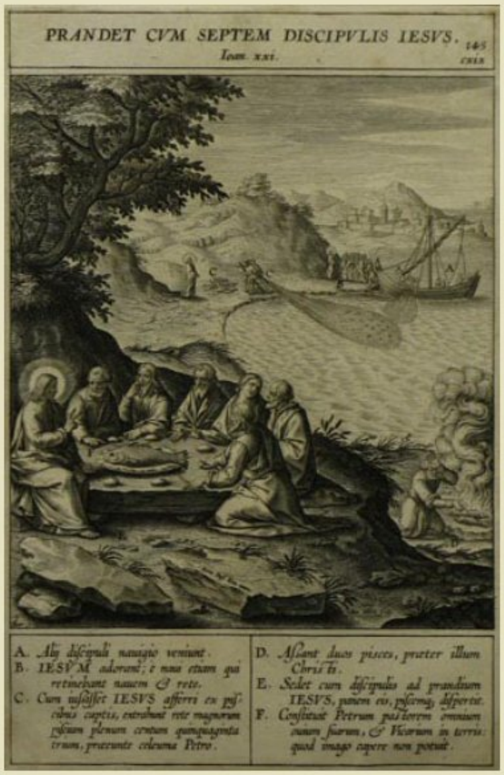
From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

Condition: Tipped to album page.
[28022]
£90

8. Feria II. Maioris Hebdomadae. Venient Gentiles ad Jesum. [Monday of Holy Week. Gentiles come to Jesus.]
Engraving
Antonius Wierix after Bernardino Passeri
c.1593
Image 175 x 142 mm, Sheet 231 x 146 mm
unmounted
Inscribed below image with a legend, lettered A-C, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

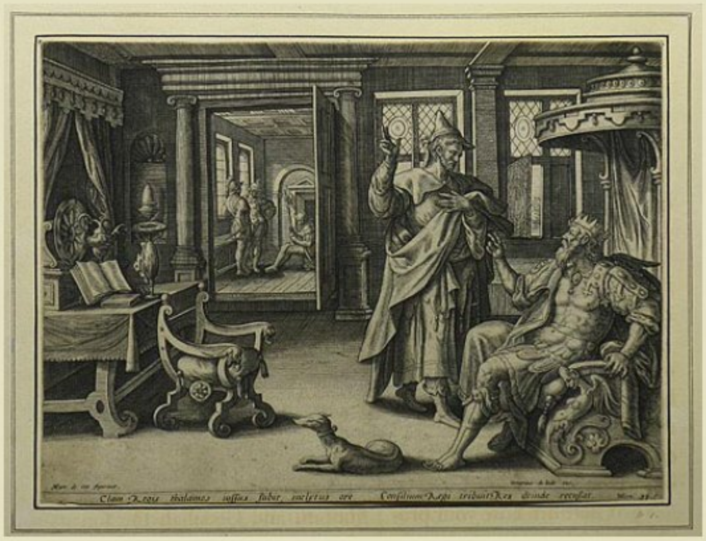
[28041]
£90


PRANDET CVM SEPTEM DISCIPVLIS IESVS.
Ioan. xxi.
145
A. Alij diſcipuli nauigio veniunt.
B. IESVM adorant; e naui etiam qui retinebant nauem & rete.
C. Cum iuſsiſſet IESVS afferri ex piſciculis captis, extrahunt rete magnorum piſcium plenum centum quinquaginta trium, praecunte celeuma Petro.
D. Aſſant duos pisces, praeter illum Christi.
E. Sedet cum diſcipulis ad prandium IESVS, panem eis, piſcemq; diſpertit.
F. Conſtituit Petrum paſtorem omnium ouium ſuarum, & Vicarium in terris: quod imago capere non potuit.

9. Prandet Cvm Septem Disciplvlis Iesvs (Jesus Eats Breakfast With Seven Disciples)
Copper engraving
Antonius Wierix after Bernardino Passeri
1593
Image 167 x 139 mm, Sheet 230 x 143 mm
unmounted
Inscribed below image with a legend, lettered A-C, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

Condition: Tipped to album page. Trimmed.
[28050]
£90


Clam Regis thalamos iuſſus ſubit, inclytus ore
Conſilium Regi tribuit Rex deinde recuſat.

10. [Jeremiah's last meeting with King Zedekiah]
Copper engraving
Antonius Wierix after Marten de Vos
Gerardus de Iode exc. c.1585
Image 184 x 255 mm, Sheet 190 x 256 mm
unmounted
Inscription below image reads: Clam Regis thalamos iussis subir, inclytus ore/ Consilium Regi tribuit, Rex deinde recusat. Hiere 38.

From the Biblical series Thesaurus sacrarum historiarum veteris testamenti, elegantissimis imaginabus expressum excellentissimorum in hac arte virorum opera: nunc primum in lucem editus (c.1585) published by Gerard de Jode.

The print depicts King Zedekiah, enthroned, with a dog next to him and Jeremiah standing before him, foretelling his future. To the left, an open book and a goblet stand on a desk; whilst in the background guards can be seen through an open door.

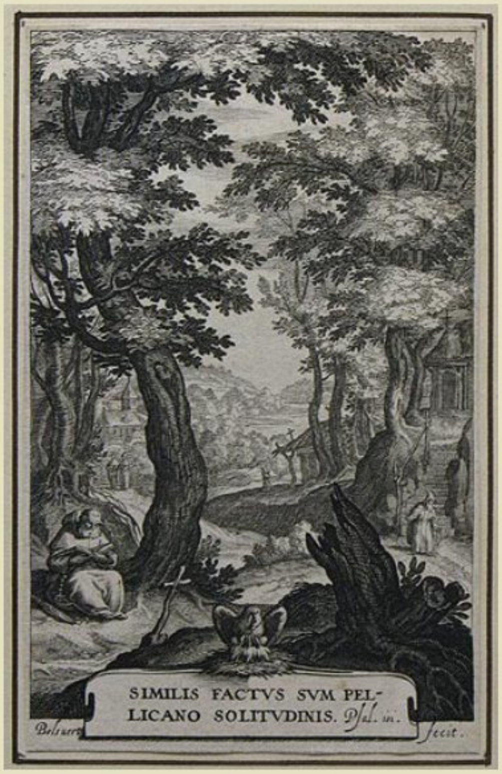
Antonius Wierix (1555/9-1604) was a Flemish printmaker and publisher, and member of the famous Antwerp Wierix family who made engravings after well known artists, including Albrecht Durer. His brothers Jan and Hieronymous were also engravers.

Marten de Vos (1532-1603), was a leading Antwerp painter and draughtsman in the late sixteenth century. Like Frans Floris, he travelled to Italy and adopted the mannerist style popular at the time. He was also highly influenced by Venetian painting, and might have worked in the studio of Tintoretto. Following the iconoclastic destruction in 1566, he was one of the artists largely responsible for redecorating churches with new altarpieces in Antwerp. Many of these, such as St. Luke Painting the Virgin (1602), painted for the Guild of St. Luke in the Antwerp Schilderkamer, and the Marriage at Cana (1597), painted for the Wine Merchants Guild, were commissioned by leading Antwerp institutions. De Vos was also the founder of The Romanists, a society which brought together artists, connoisseurs and humanists who had travelled to Rome and appreciated its culture.

Gerard de Jode (1509/1517 - 1591) was an engraver, mapmaker and publisher. Born at Nijmegen, he was active in Antwerp from 1547. He published numerous maps, many of which were engraved by the brothers Johannes and Lucas Doetecum. He received a printing privilege in 1551. De Jode published many engravings by Johannes Wierix, Harmen Muller, Adriaen Collaert and Johannes Sadeler; and after Flemish designers such as Maarten de Vos and Ambrosius Francken. His greatest project was a set of Bible illustrations published under the title Thesaurus Veteris et Novi Testamenti in 1585. After his death his widow continued the business.

Hollstein 46.I (The Wierix family)

Condition: Trimmed within the plate, tipped to album page.
[28028]
£200



11. Similis factus sum pelicano solitudinis. [I am like a pelican of the wilderness]
Copper engraving
Boëtius Adamsz Bolswert after Abraham Bloemaert
c.1619
Image 145 x 91 mm, Sheet 150 x 93 mm
unmounted
From Hendrick Aertssens' Sylva Anachoretica Ægypti Et Palæstinæ (Antwerp, 1619), which featured plates by Bolswert after Bloemaert of twenty-five male and twenty-five female hermits.

The print depicts a landscape with a forest. In the left foreground a hermit sits in front of a cross, reading; whilst on the right another hermit leaves his cottage. In the background another cottage and a small church can be seen, whilst above the centre of the cartouche, a pelican feeds her chicks with her blood.

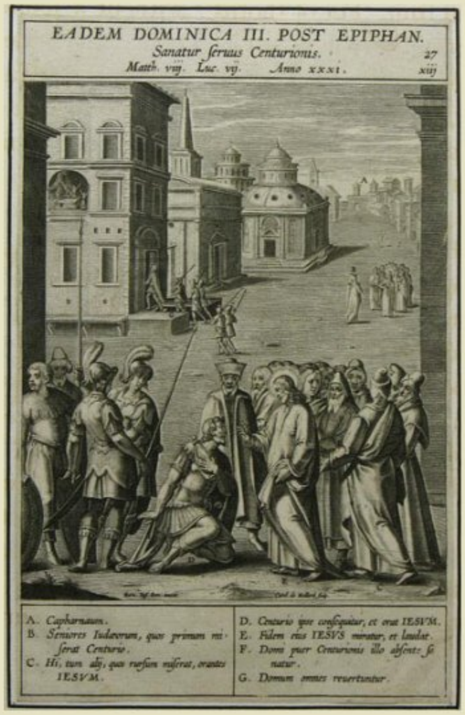
Boëtius Adamsz Bolswert (c.1585-1633) was a renowned copper-plate engraver born in Friesland. He was the elder brother of the engraver Schelte à Bolswert. In around 1610 Bolswert worked in Amsterdam, and sometimes also in Utrecht. Reproductions of large landscapes by David Vinckboons and Gillis van Coninxloo III were among his early successes. In 1615 and 1616 he was licensed by the Dutch State-General to engrave the portraits of Michiel Jansz van Mierevelt, and in 1618 he depicted the ceremonial funeral-bed of the newly-deceased Philipp Wilhelm, Prince of Orange. In 1620 he was admitted into the Guild of St Luke in Antwerp. In 1624 he collaborated with the Brussels Jesuit Father Herman Hugo (1588–1629) on the production of the highly popular devotional book Pia Desideria. In 1627, whilst working in Brussels, he published his own devotional book Duyfkens ende Willemynkens Pelgrimagie, which was later translated into French. Bolswert established two publishing houses; one in Holland, and a larger one in Belgium. He was influenced by Philip Galle and similar engravers; as well as the painter Rubens' rendering of form.

Abraham Bloemaert (1564-1651) was a Flemish genre, portrait and history painter, etcher and engraver. The son of the architect Cornelis Bloemaert I, he trained in Utrecht under the supervision of the painter Joos de Beer. In Paris, between 1580 and 1583, Bloemaert was the pupil of the Felmish Baroque painter Hieronymous Francken. In 1592 moved and settled in Amsterdam.

Hendrik Aertssens (1586-1658) was a publisher, who, between 1613 and 1654 was mainly active in Antwerp. In around 1615 he collaborated with another Antwerp publisher, Geeraert van Wolsschaten.

Hollstein undescribed.

Condition: Tipped to album page.
[28052]
£60


EADEM DOMINICA III. POST EPIPHAN.
Sanatur ſeruus Centurionis.
27
Matth. viij. Luc. vij.
Anno xxxi.
xiij
A. Capharnaum.
B. Seniores Iudæorum, quos primum miſerat Centurio.
C. Hi, tum alij, quos rurſum miſerat, orantes IESVM.
D. Centurio ipse conſequitur, et orat IESVM.
E. Fidem eius IESVS miratur, et laudat.
F. Domi puer Centurionis illo abſente ſanatur.
G. Domum omnes reuertuntur.

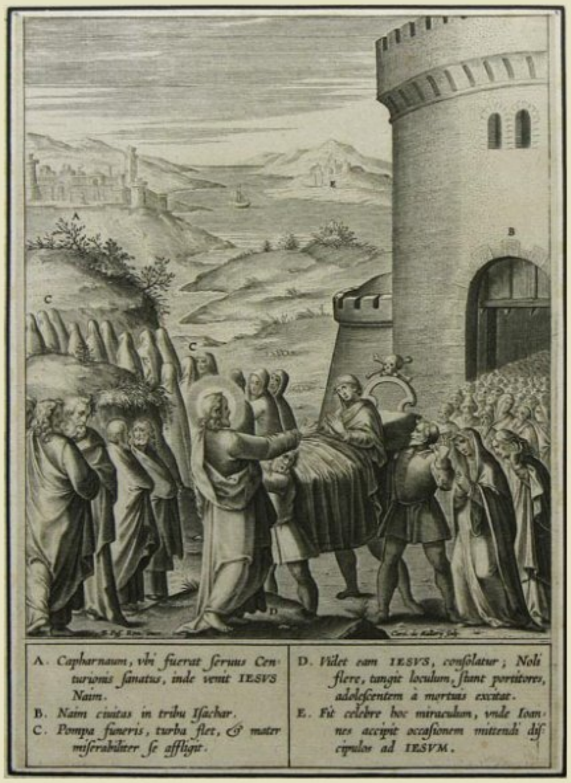
12. Eadem Dominica III. Post Epiphan. Sanatur seruus Centurionis [The Same Third Sunday after Epiphany. The Centurion's servant is healed.]

Copper engraving
Carel van Mallery after Bernardino Passeri
c.1593
Image 176 x 142 mm, Sheet 232 x 145 mm
unmounted
Inscribed below image with a legend, lettered A-G, with descriptions in Latin
From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

Carel van Mallery (1571-c.1635) was a Flemish engraver and publisher. Trained in Antwerp, he was a pupil of Philips Galle, whose daughter he married in 1598. In 1601 he was naturalised in Paris, where he remained for a short period before returning to Antwerp, where he was Dean of the Guild of St Luke in 1620-1621.

Bernardino Passeri (1577-1585) was a painter, designer, engraver and print publisher. He was mostly active in Rome. Amongst his achievements were a set of fifty plates he designed delineating the life of St Benedict. They were engraved by Aliprando Caprioli and published in 1579.

Condition: Tipped to album page.
[28046]
£90

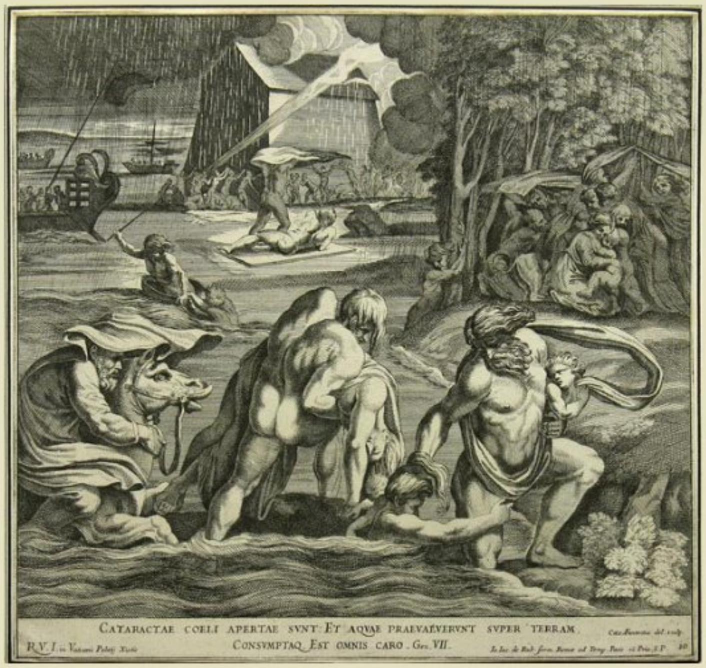

A. Capharnaum, vbi fuerat ſeruus Centurionis ſanatus, inde venit IESVS Naim.
B. Naim ciuitas in tribu Iſachar.
C. Pompa funeris, turba flet, & mater miſerabiliter ſe affligit.
D. Videt eam IESVS, conſolatur; Noli flere, tangit loculum, ſtant portitores, adoleſcentem à mortuis excitat.
E. Fit celebre hoc miraculum, vnde Ioannes accipit occaſionem mittendi diſcipulos ad IESVM.

13. Feria V. Post Domin. IIII. Quadrag. Ad Naim suscitatur filius Viduae [The son of the widow is raised at Nain.]

Copper engraving
Carel van Mallery after Bernardino Passeri
c.1593
Image 170 x 142 mm, Sheet 207 x 146 mm
unmounted
Inscribed below image with a legend, lettered A-E, with descriptions in Latin.

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

Condition: Tipped to album page.
[28048]
£90


CATARACTAE COELI APERTAE SVNT ET AQVAE PRAEVALVERVNT SVPER TERRAM.
CONSVMPTAQ. EST OMNIS CARO. Gen. VII.
R.V.I. in Vaticani Palatij

14. Plate 10: The Deluge

Etching
Cesare Fantetti after Raphael
Io. Iac.de Rub. form. Romae. ad. Temp. Pacis c.1675
Image220 x 253 mm, Sheet 237 x 257 mm
unmounted
Inscribed below image with a line in Latin from Genesis 7.

From the Raphael Bible (c.1675), which featured a series of engravings by Fantetti and Pietro Aquila (c. 1630-1692) after frescoes and paintings in the Vatican by Raphael.

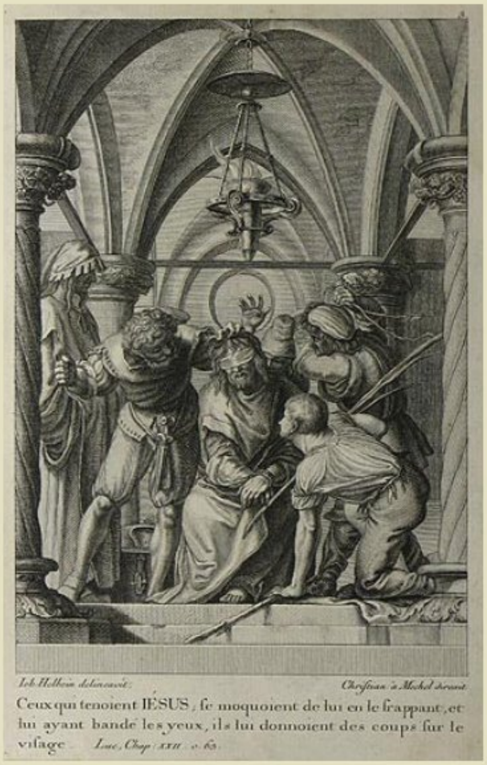
Cesare Fantetti was a designer and etcher, born in Florence around 1660. During his career he was based mainly in Rome, where he engraved several plates, after his own designs and those of other masters including Annibale Carraci, Andrea Sacchi and Francesco Rosa.

Giovanni Giacomo de' Rossi (1627-1691) was a print publisher based in Rome. He was the son of Giuseppe and brother and successor in 1653 of Giovanni Domenico. His career blossomed from 1657 when he married a rich widow, and he subsequently built a casino on the Janiculum to the design of Baratta. He is best-known for publishing many high quality sets of Roman views. The main series included engravings of fountains, gardens, palaces and contemporary buildings, including his own casino. He was succeeded by his son Domenico.

Condition: Tipped to album page.
[28062]
£200

15. [Jesus Beaten]

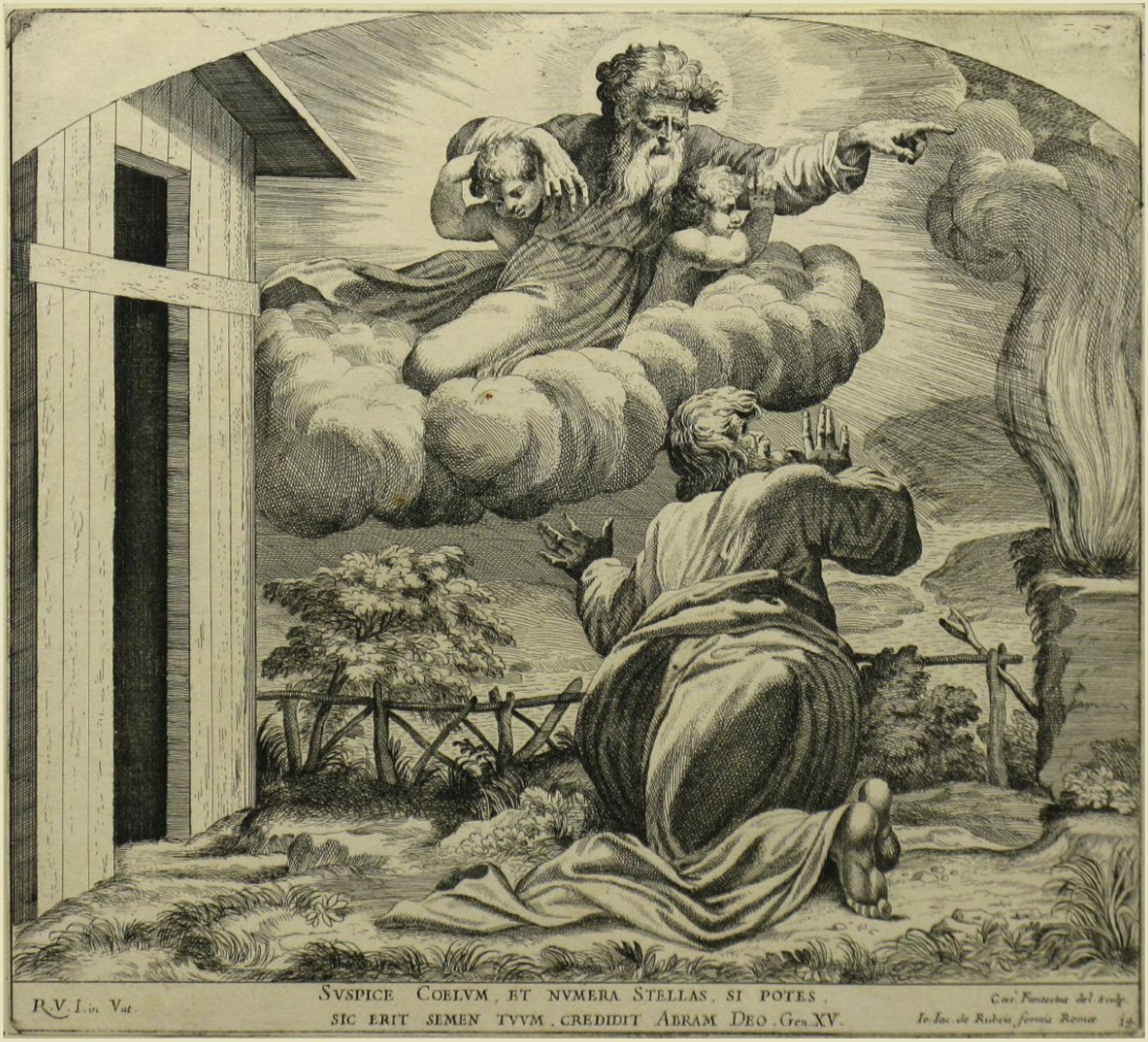
Copper engraving
Chrétien de Mechel after Hans Holbein the Younger
Basel, c. 1780.
Image 198 x 134 mm, Sheet 230 x 147 mm
unmounted
From the Oeuvre de Jean Holbein; ou, Recueil de gravures d'apres les plus beaux ouvrages de ce fameux peintre. Publié par C. de Mechel. The work contained four volumes, and consisted of eighteenth-century reproductions of Holbein's paintings.


Joh. Holbein delineavit.
Christian a Mechel direxit.
Ceux qui tenoient IÉSUS, ſe moquoient de lui en le frappant, et lui ayant bandé les yeux, ils lui donnoient des coups ſur le viſage. Luc. Chap. XXII. v. 63.

Hans Holbein the Younger (1497 - 1543) was a painter, draughtsman and designer of woodcuts. He also worked with glass-paintings, metalwork, and jewellery. Holbein was born in Augsburg. He worked in Basel as a journeyman at the end of 1515, and was first employed there with Ambrosius by humanist scholars and their printers. In 1519, he was admitted to the painters' guild. With an introduction from Erasmus to Sir Thomas More he left for England at the end of August 1526 and stayed for two years working in the court circle before returning to Basel. He returned to England in 1532 and, under the patronage of Henry VIII, he produced a succession of magnificent portraits. The most famous of which was the mural painting glorifying the Tudor dynasty in the Whitehall Palace. It was regrettably destroyed in the fire of 1698.

Christian von Mechel (1737-1817) was a Swiss engraver, publisher and art dealer. Born in Basel, he moved to Paris at the age of twenty, where he studied under Johann Georg Wille. The French Revolution led to losses in his business so Mechel relocated to Germany. He travelled through Dresden and Weimar before opening an art gallery in Berlin in 1805. Here he remained until his death in 1817.

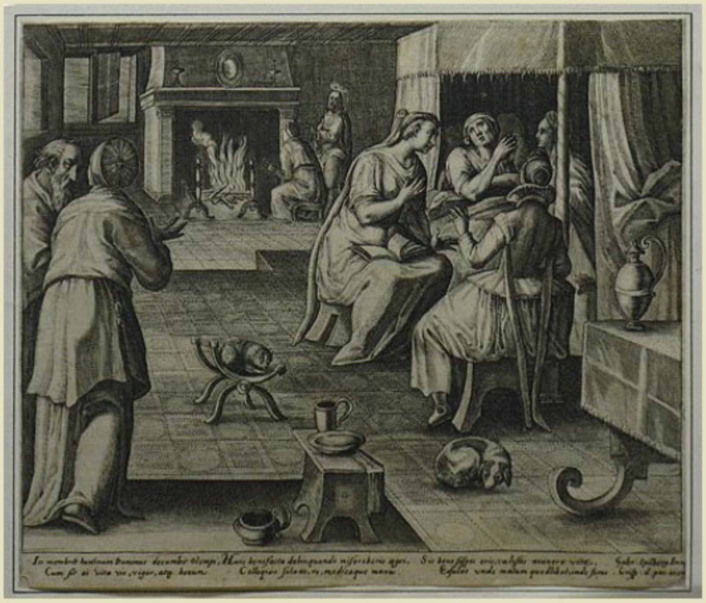
Condition: Tipped to album page.
[28032]
£45


R.V.I. in Vat.
SVSPICE COELVM, ET NVMERA STELLAS, SI POTES,
SIC ERIT SEMEN TVVM. CREDIDIT ABRAM DEO. Gen. XV.
Cae. Fantetus del. & sculp.
Io. Iac. de Rubeis formis Romae 14

16. Plate 14: God announcing to Abraham his posterity
Etching
Cesare Fantetti after Raphael
Io. Iac.de Rubeis formis Romae. c.1675
Image 220 x 259 mm, Sheet 233 x 259 mm
unmounted
Inscribed below image with a line in Latin from Genesis 15:5.

From the Raphael Bible (c.1675), which featured a series of engravings by Fantetti and Pietro Aquila (c. 1630-1692) after frescoes and paintings in the Vatican by Raphael.

Condition: Trimmed, tipped to album page, two small foxing marks to centre of image.
[28016]
£200



17. [Tending the Sick]

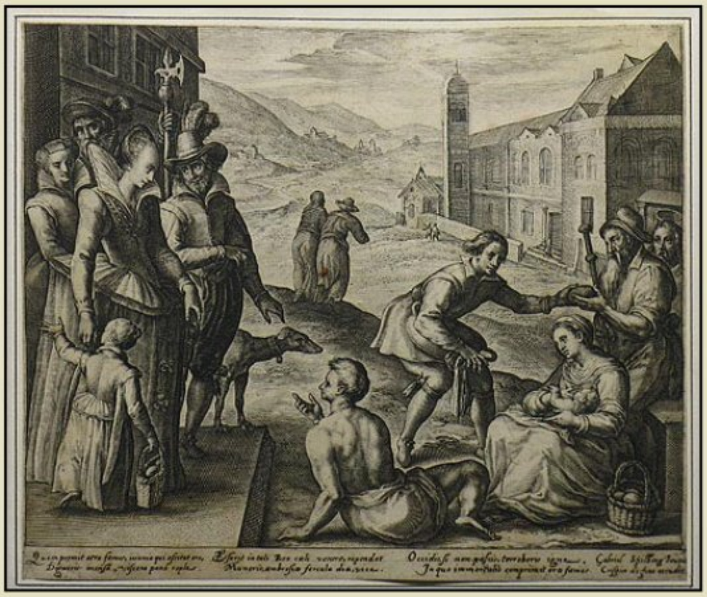
Copper engraving
Crispijn de Passe the Elder after Gabriel Spilberg
1608
Image 258 x 207 mm, Sheet 262 x 221 mm
unmounted

From the Opera Misericordiae, or The Acts of Mercy, a series of nine engravings. Tending the Sick is the sixth plate of the series. In an interior scene, two figures watch as a group of three women are gathered around a sickbed. Christ, once again identified by his halo, stands next to the figure seated in front of the fireplace.

Crispijn van de Passe the Elder (c.1564-1637) was a Dutch engraver and publisher, as well as the founder of a dynasty of engravers comparable to the Wierix family and the Sadeler's. As with the other dynasties, their style is very similar, and hard to tell apart in the absence of a signature, date, or evidence of location. Crispijn van de Passe I was born in Arnemuiden in Zeeland, and trained and worked in Antwerp, then the centre of the printmaking world. By 1585 he was a member of the artists' Guild of Saint Luke, and working for Christopher Plantin. This work included engraving the paintings of Martin de Vos, whose wife's niece Magdalena de Bock, Crispijn married. The disruptions of the Dutch Revolt scattered artists across Northern Europe. De Passe first moved to Aachen, and after expulsion, started his own engraving and publishing business in Cologne in 1589. He then set up a successful business in Utrecht, in around 1612. Four of Crispijn I's children were also notable engravers for the family business, as was his grandson Crispijn III. His eldest son, Simon de Passe (c.1595-1647) worked in England from about 1616 before moving to Copenhagen as royal engraver and designer of medals in 1624. Crispijn II (c.1597-1670) worked in Paris, Utrecht and Amsterdam. Willem de Passe (c1598- c.1637), the least productive of the siblings, took over from his brother in England, probably after working in France, and died in London, perhaps of plague. He joined the Huguenot church in Threadneedle Street in 1624, and his wife Elizabeth may have been the daughter of the English publisher Thomas Jenner. Magdalena van de Passe (1600–1638) was, like her siblings, born in Cologne and died in Utrecht. She specialised in landscapes and married the artist Frederick van Bevervoorden in 1634.

Gabriel Spilberg was a German painter and draughtsman. He was mainly active between the years of 1590 and 1616. Uncle of the Baroque artist Johannes Spilberg, Gabriel is best remembered for his role as the court painter for Charles II of Spain.

Condition: Tipped to album page. Inscribed beneath image with text in Latin.
[28071]
£120

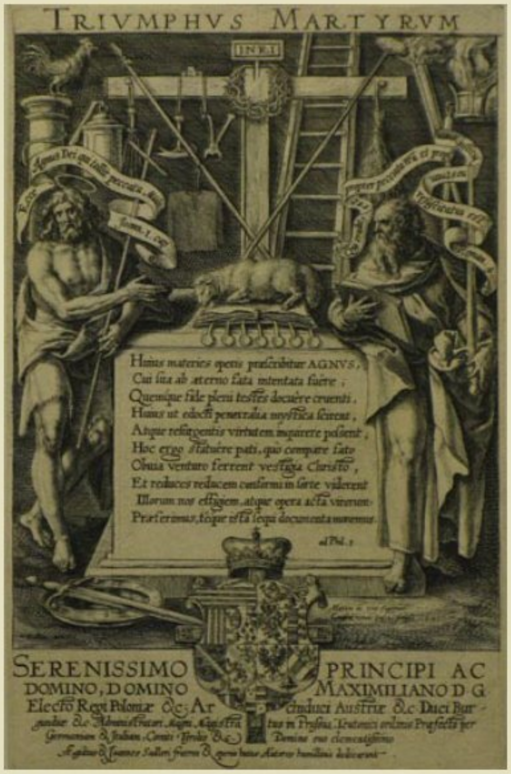


18. *[The Feeding of the Poor]*

Copper engraving
Crispijn de Passe the Elder after Gabriel Spilberg
1608
Image 258 x 207 mm, Sheet 262 x 221 mm
unmounted

From the Opera Misericordiae, or The Acts of Mercy, a series of nine engravings. The Feeding of the Poor is the second plate in the series. A rich couple on the left look on as one of their servants hands out bread to the poor. A haloed Christ appears on the right behind a bearded beggar.

Condition: Tipped to album page. Inscribed beneath image with text in Latin.
[28070]
£120

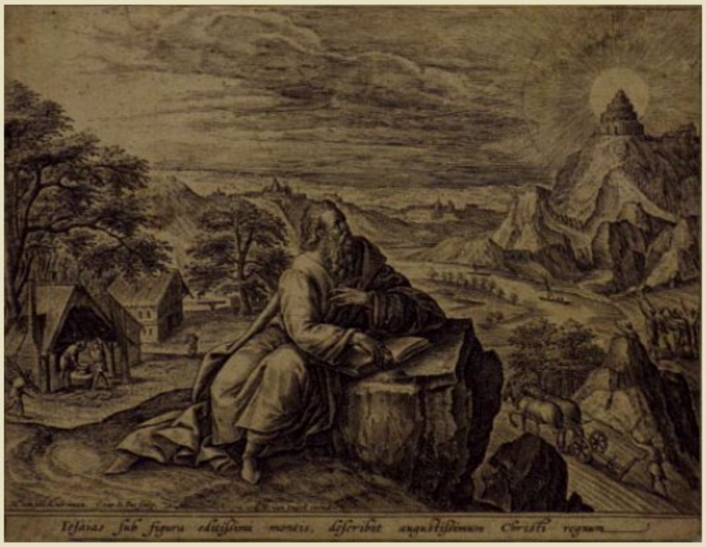


19. Triumphus Martyrum
Copper engraving
Crispijn de Passe the Elder after Maerten de Vos
1591
Image 182 x 142 mm, Sheet 227 x 148 mm
Titlepage to the Triumphus Martyrum; a collection of biblical subjects published in Köln in 1591. John the Baptist appears on the left, St. Paul, to the right. In the centre of the image, a lamb lies upon a book and the seven seals. The lamb foregrounds a crucifix and various other instruments of the Passion. Below the print resides a dedication of six lines by Aegidius addressed to Johannes Sadeler to Maximilian, Archduke of Austria. His heraldry appears below this.

Maerten de Vos (1532 - 1603) was a painter and draughtsman. He was a pupil of Pieter de Vos, a follower of Frans Floris in Antwerp and presumably of Jacopo Tintoretto in Venice. Documented as a Lutheran in 1584, he converted to the prevailing religion of Catholicism in 1585.

Crispijn de Passe the Elder (1564 - 1637) was a draughtsman, engraver and publisher who began his career in Antwerp but by 1589 had fled via Aachen to Cologne and later in 1611 to Utrecht. He was the father of Simon, Magdalena, Crispin II and Willem.

Condition: Tipped to an album page.
[28018]
£100


Isaias sub figura editissimi montis, describit augustissimum Christi regnum

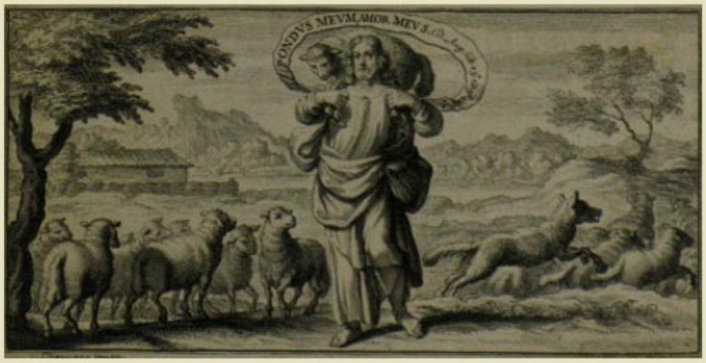
20. [Isaiah in the valley]
Etching
Crispijn de Passe the Elder after Marten van Valckenborch
H. van Luyck excud. [c.1580]
Image 120 x 162 mm. Sheet 125 x 162 mm
unmounted
Inscribed below image with a line of Latin.

Crispijn van de Passe the Elder (c.1564-1637) was a Dutch engraver and publisher, as well as the founder of a dynasty of engravers comparable to the Wierix family and the Sadelers. As with the other dynasties, their style is very similar, and hard to tell apart in the absence of a signature or date, or evidence of location. Many of the family could produce their own designs, and have left drawings. Crispijn van de Passe I was born in Arnemuiden in Zeeland, and trained and worked in Antwerp, then the centre of the printmaking world. By 1585 he was a member of the artists' Guild of Saint Luke, and working for Christopher Plantin. This work included engraving the paintings of Martin de Vos, whose wife's niece Magdalena de Bock, Crispijn married. The disruptions of the Dutch Revolt scattered artists across Northern Europe. De Passe first moved to Aachen, and after expulsion, started his own engraving and publishing business in Cologne in 1589. He then set up a successful business in Utrecht, in around 1612. Four of Crispijn I's children were also notable engravers for the family business, as was his grandson Crispijn III. His eldest son, Simon de Passe (c.1595-1647) worked in England from about 1616 before moving to Copenhagen as royal engraver and designer of medals in 1624. Crispijn II (c.1597-1670) worked in Paris, Utrecht and Amsterdam. Willem de Passe (c1598- c.1637), the least productive of the siblings, took over from his brother in England, probably after working in France, and died in London, perhaps of plague. He joined the Huguenot church in Threadneedle Street in 1624, and his wife Elizabeth may have been the daughter of the English publisher Thomas Jenner. Magdalena van de Passe (1600–1638) was, like her siblings, born in Cologne and died in Utrecht. She specialized in landscapes and married the artist Frederick van Bevervoorden in 1634.

Marten van Valckenborch (1535-1612) was a Flemish painter who trained in Mechelen; then a well-known centre for landscape painting. At the time of the Beeldenstorm in 1566 he left town with his artist brother Lucas (1535-1597). They made a trip from Luik to Aachen along the Meuse river, painting landscapes along the way. When William the Silent turned against the Spanish, they returned to the Netherlands, where they had a successful business producing small landscape and genre paintings. Marten later settled in Frankfurt in 1586. He was the father of the painters Frederik and Gillis van Valckenborch, and the uncle of Lucas van Valckenborch.

Hans van Luyck (active 1580s) was an engraver, print dealer, publisher and goldsmith. He worked in Amsterdam around 1580. He is best-known for publishing a series of engravings depicting the twelve months by Adriaen Collaert.

Condition: trimmed within the plate, tipped to album page, small scratch to top right of image.
[28026]
£90

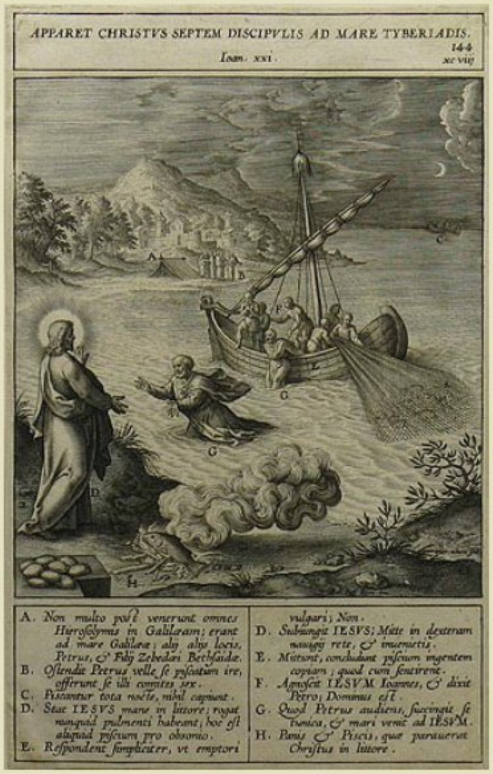

PONDVS MEVM AMOR MEVS

21. Pondus Meum Amor Meus [My weight is my love]
Copper engraving
François Chauveau
c.1640
Image 60 x 122 mm, Sheet 62 x 123 mm
unmounted
Inscription in halo around figure reads: PONDUS MEUM AMOR MEUS. D. Aug.lib.13 conf.cap.9.

François Chauveau (10 May 1613, Paris-3 February 1676, Paris) was a French painter and engraver best-known for his book illustrations. The second son of the impoverished noble Lubin Chauveau and of Marguerite de Fleurs, he studied in the studio of Laurent de La Hyre and specialised in etching. He married Marguerite Roger on 8 February 1652 and Louis XIV gave him a pension and the title of Graveur du Roi ainsi in 1662. Made a counsellor to the Académie royale de peinture et de sculpture on 14 April 1663, he died in 1676.

Notable for his artistic talent and imagination, he was one of the four French engravers cited by Charles Perrault in his Hommes illustres. Chauveau left nearly 1,600 works (frontispices, vignettes...), including illustrations for works by Mademoiselle de Scudéry (he engraved the famous Map of Tendre and the frontispiece for her Artamène), Scarron, Molière, Racine and Boileau. La Fontaine summoned him to illustrate the first six books of his fables. He had many students, including Nicolas Guérard, Jean-Baptiste Broebes and Edward Davis. His children included René, Évrard and Louis Chauveau.

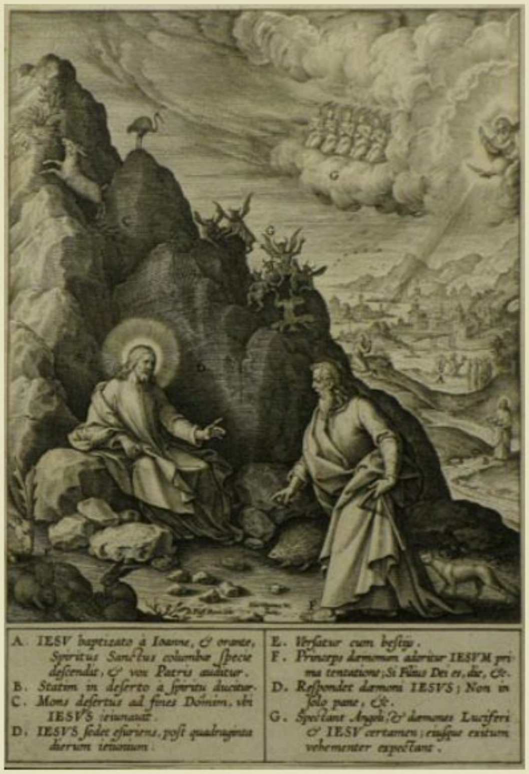
Condition: Tipped to album page
[28058]
£50


APPARET CHRISTVS SEPTEM DISCIPVLIS AD MARE TYBERIADIS.
Ioan. xxi.
144
xc viij
A
B
C
D
E
F
G
H
A. Non multo poſt venerunt omnes Hieroſolymis in Galilæam; erant ad mare Galilææ; alij alijs locis, Petrus, & Filij Zebedæi Bethſaidæ.
B. Oſtendit Petrus velle ſe piſcatum ire, offerunt ſe illi comites sex.
C. Piſcantur tota noctе, nihil capiunt.
D. Stat IESVS mane in littore; rogat nunquid pulmenti habeant; hoc eſt aliquid piſcium pro obsonio.
E. Reſpondent ſimpliciter, vt emptori vulgari; Non.
D. Subiungit IESVS; Mitte in dexteram nauigij rete, & inuenietis.
E. Mittunt, concludunt piſcium ingentem copiam; quod cum ſentirent.
F. Agnoſcit IESVM Ioannes, & dixit Petro; Dominus eſt.
G. Quod Petrus audiens, ſuccingit ſe tunica, & mari venit ad IESVM.
H. Panis & Piscis, quæ parauerat Chriſtus in littore.

22. Apparet Christvs Septem Discipvlis ad Mare Tyberladis (Christ Appears to Seven Disciples at the Sea of Tiberias)
Copper engraving
Hieronymous Wierix after Bernardino Passeri
1593
Image 157 x 138 mm, Sheet 229 x 144 mm
unmounted
Inscribed below image with a legend, lettered A-C, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

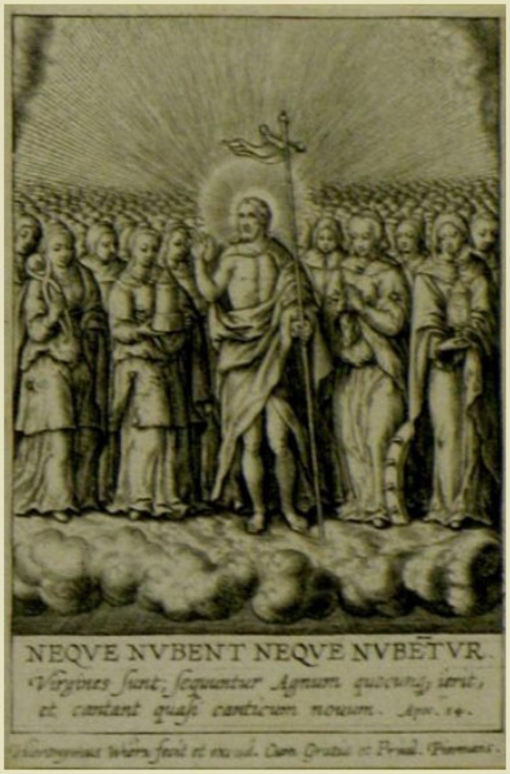
Condition: Tipped to album page. Trimmed.
[28047]
£90


A. IESV baptizato à Ioanne, & orante, Spiritus Sanctus columbæ ſpecie deſcendit, & vox Patris auditur.
B. Statim in deſerto à ſpiritu ducitur.
C. Mons deſertus ad fines Domim, ubi IESVS ieiunauit.
D. IESVS ſedet eſuriens, poſt quadraginta dierum ieiunium.
E. Verſatur cum beſtijs.
F. Princeps dæmonum adoritur IESVM prima tentatione; Si Filius Dei es, dic, &c.
D. Reſpondet dæmoni IESVS; Non in ſolo pane, &c.
G. Spectant Angeli, & dæmones Luciferi & IESV certamen; eiuſque exitum vehementer expectant.

23. Dominica I. Qvadragesimae (The Devil Tempts Jesus)
Copper engraving
Hieronymous Wierix after Bernardino Passeri
1593
Image 168 x 139 mm, Sheet 207 x 146 mm
unmounted
Inscribed below image with a legend, lettered A-G, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

Condition: Tipped to album page. Title trimmed.
[28042]
£95


NEQVE NVBENT NEQVE NVBĒTVR.
Virgines ſunt; ſequuntur Agnum quocunq; ierit,
et cantant quaſi canticum nouum. Apoc. 14.
Hieronymus Wierx fecit et excud. Cum Gratia et Privil. Piermans.

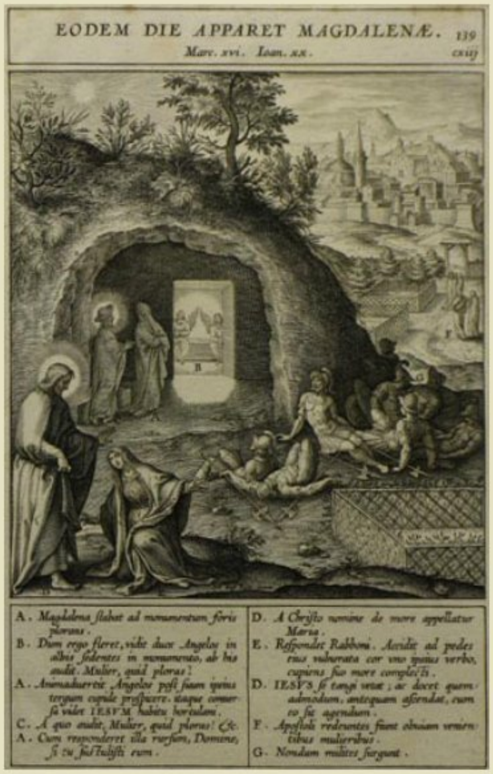
24. Caelestis
Copper engraving
Hieronymus Wierix
c.1619
Image 54 x 41 mm, Sheet 67 x 43 mm
unmounted
Inscription below image reads: NEQUE NUBENT NEQUE NUBETUR./ Virgines Sunt; Sequunter Agnum quocunq, ierit,/ et cantant quasi canticum nouum. Apoc. 14.

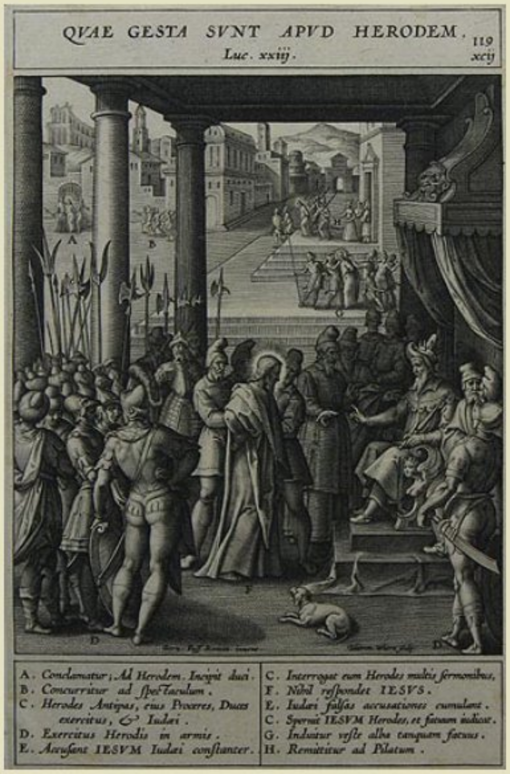
From Typus Castitatis a series of devotional images which included Foecunda, a depiction of Saint Ursula; Devota, the Virgin Mary appearing to Saint Lucia before the altar of a church; and Verecunda, an interior scene of St Agnes with a lamb, and outside, seen through a door, the saint's beheading..

Hieronymus Wierix (1553-1619), was a Flemish printmaker and publisher, and member of the Antwerp Wierix family who made engravings after well known artists, including Albrecht Durer. His brothers Jan and Antoine were also engravers. From an early age Wierix displayed an extraordinary talent for printmaking, and by 1572 was a Master in Antwerp, where he remained for the rest of his life. His pupils included Abraham van Merlen, Jan Baptist van den Sande the elder, and Jacob de Weert. In 1578 he killed a woman when drunk. Wierix' daughter Christina married the engraver Jan-Baptist Barbé, who later had his other daughter Cecilia (his sister-in-law) declared insane in order to claim her inheritance; a set of Durer drawings.

Alvin 1353, Hollstein 1734 (Wierix Family), Mauquoy-Hendrickx 1450

Condition: Tipped to album page
[28005]
£50


EODEM DIE APPARET MAGDALENÆ. 119
Marc. xvi. Ioan. xx.
cxiij
A. Magdalena ſtabat ad monumentum foris plorans.
B. Dum ergo fleret, vidit duos Angelos in albis ſedentes in monumento, ab his audit. Mulier, quid ploras?
A. Animaduertit Angelos poſt ſuam ipſius tergum cupide proſpicere. itaque conuerſa videt IESVM habitu hortulani.
C. A quo audit, Mulier, quid ploras? &c.
A. Cum responderet illa rurſum, Domine, ſi tu ſuſtuliſti eum.
D. A Chriſto nomine de more appellatur Maria.
E. Reſpondet Rabboni. Accidit ad pedes eius vulnerata cor vno ipſius verbo, cupiens ſuo more complecti.
D. IESVS ſe tangi vetat; ac docet quemadmodum, antequam aſcendat, cum eo ſit agendum.
F. Apoſtoli redeuntes fiunt obuiam venientibus mulieribus.
G. Nondum milites ſurgunt.


QVAE GESTA SVNT APVD HERODEM. 119
Luc. xxiij.
xcij
A. Conclamatur; Ad Herodem. Incipit duci.
B. Concurritur ad ſpectaculum.
C. Herodes Antipas, eius Proceres, Duces exercitus, & Iudæi.
D. Exercitus Herodis in armis.
E. Accuſant IESVM Iudæi conſtanter.
C. Interrogat eum Herodes multis ſermonibus,
F. Nihil reſpondet IESVS.
E. Iudæi falſas accuſationes cumulant.
C. Spernit IESVM Herodes, et fatuum indicat.
G. Induitur veſte alba tanquam fatuus.
H. Remittitur ad Pilatum.

25. Eodem Die Apparet Magdalenae [Christ appearing to Mary Magdalene]
Copper engraving
Hieronymus Wierix after Bernardino Passeri
c.1593
Image 157 x 140 mm, Sheet 230 x 145 mm
unmounted
Inscribed below image with a legend, lettered A-G, with descriptions in Latin.

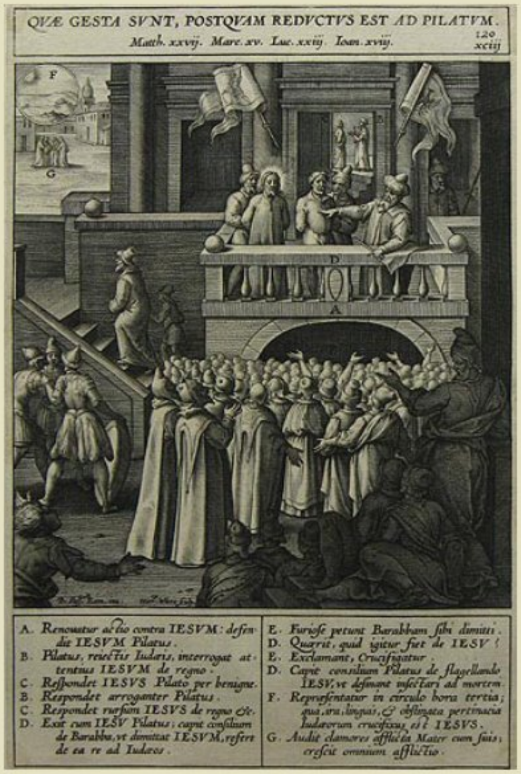
From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

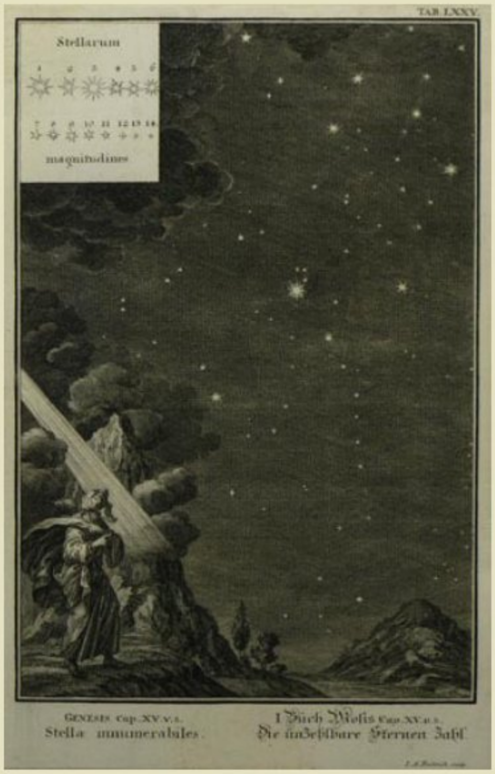
Condition: Tipped to album page.
[28021]
£90

26. Qvae Gesta Svnt Apvd Herodem (What Happened Before Herod)
Copper engraving
Hieronymus Wierix after Bernardino Passeri
1593
Image 174 x 140 mm, Sheet 231 x 144 mm
unmounted
Inscribed below image with a legend, lettered A-H, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

Condition: Tipped to album page.
[28027]
£90


QVÆ GESTA SVNT, POSTQVAM REDVCTVS EST AD PILATVM.
Matth. xxvij. Marc. xv. Luc. xxiij. Ioan. xviij.
120
xciij
A. Renouatur actio contra IESVM: defendit IESVM Pilatus.
B. Pilatus, reiectis Iudæis, interrogat attentius IESVM de regno.
C. Respondet IESVS Pilato per benigne.
B. Respondet arroganter Pilatus.
C. Respondet rursum IESVS de regno &c.
D. Exit cum IESV Pilatus; capit consilium de Barabba, vt dimittat IESVM, refert de ea re ad Iudæos.
E. Furiose petunt Barabbam sibi dimitti.
D. Quærit, quid igitur fiet de IESV?
E. Exclamant, Crucifigatur.
D. Capit consilium Pilatus de flagellando IESV, vt desinant insectari ad mortem.
F. Repræsentatur in circulo hora tertia; qua, ira, linguis, & obstinata pertinacia Iudæorum crucifixus est IESVS.
G. Audit clamores afflicta Mater cum suis; crescit omnium afflictio.


TAB. LXXV.
Stellarum
magnitudines
GENESIS Cap. XV. v. 5.
Stella innumerabiles.
I Buch Moſis Cap. XV. v. 5.
Die unzehlbare Sternen Zahl

27. Qvae Gesta Svnt, Postqvam Redvctvs Est Ad Pilatvm (What Happened After he is Returned to Pilate)
Copper engraving
Hieronymus Wierix after Bernardino Passeri
1593
Image 164 x 139 mm, Sheet 231 x 145 mm
unmounted
Inscribed below image with a legend, lettered A-G, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

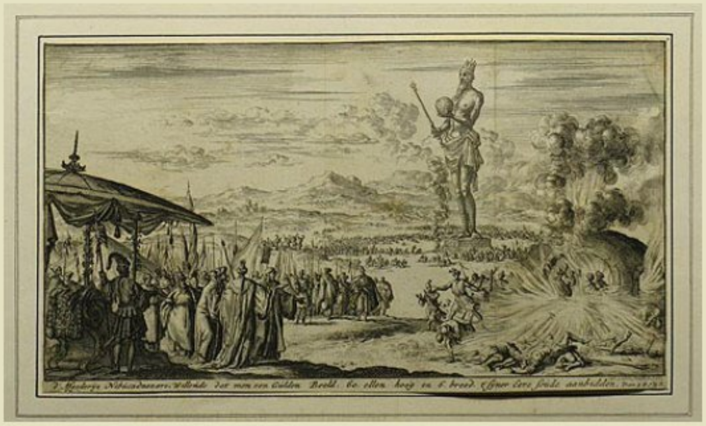
Condition: Tipped to album page.
[28029]
£90

28. Genesis Cap.XV.v.5. Stella innumerabiles [Abraham counting the stars]
Copper engraving with etching
Jakob Andreas Friedrich II
c.1730
Image 276 x 186 mm, Sheet 310 x 198 mm
unmounted
Inscribed below image with title in Latin on the left and German on the right

Early scientific illustration depicting an array of stars, with a key in the top-left corner, and a the figure of Abraham beneath.

Jakob Andreas Friedrich II (1714 - 1779) was a German engraver, active in Augsburg. He was the son of the engraver and publisher Jakob Andreas Friedrich I (1684 - 1751), and is best-known for producing book-plates.

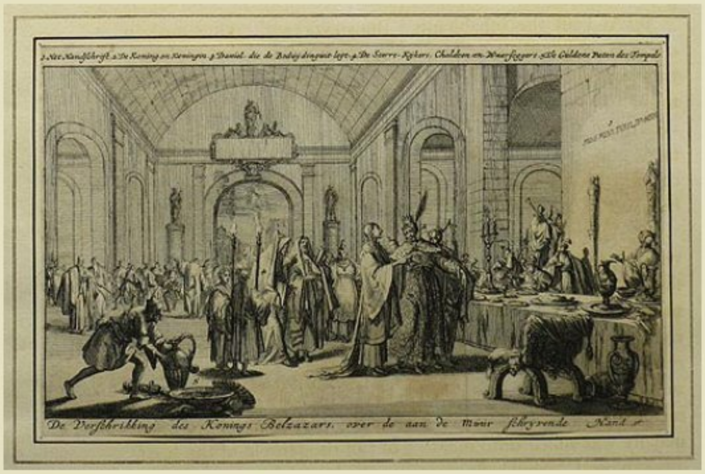
Condition: Tipped to album page.
[28057]
£180



29. d´Afgoderije Nebucadnezars, willende dat men een gulden beeld, 60 ellen hoog en 6 breed, t´sijner eere souden aanbidden (The Idolatry of Nebuchadnezzar, Desiring that a Golden Image, 60 cubits high and 6 wide, be Erected in his Honour.)
Etching
Jan Luyken
1685
Image 286 x 156 mm, Sheet 288 x 162 mm
unmounted
Jan Luyken (1649 - 1712) was a painter and etcher who worked in Amsterdam. He was a pupil of Cornelis Decker's. His greatest works were the Martelaersspiege, or Martyr's Mirror, as well as the Het Menselyk Bedryf, or Book of Trades.

Luyken's print elucidates parts from the Book of Daniel. King Nebuchadnezzar erects a ninety foot statue on the plains of Dura. A proclamation stated that whenever music is played, the people should fall down and worship it. Anybody that refused would be thrown into a burning furnace. Word reached Nebuchadnezzar that three men by the names of Shadrach, Meshach and Abednego would not bow. When the King threatened them with death, the men replied that the God they worshipped would save them from the flames. Nebuchadnezzar was enraged and ordered his soldiers to throw these men in the furnace. Inside the furnace, as shown in Luyken's print, the three men walk about freely and without pain. They are joined by a fourth, the son of god. Nebuchadnezzar then ordered them out of the furnace to find that the fire had no effect on the bodies of these men. The King praised the men for their bravery and proclaimed that any God who could deliver men from certain death is the only one deserving worship.

Condition: Tipped to album page, two vertical creases, light foxing, trimmed within plate.
[28056]
£100

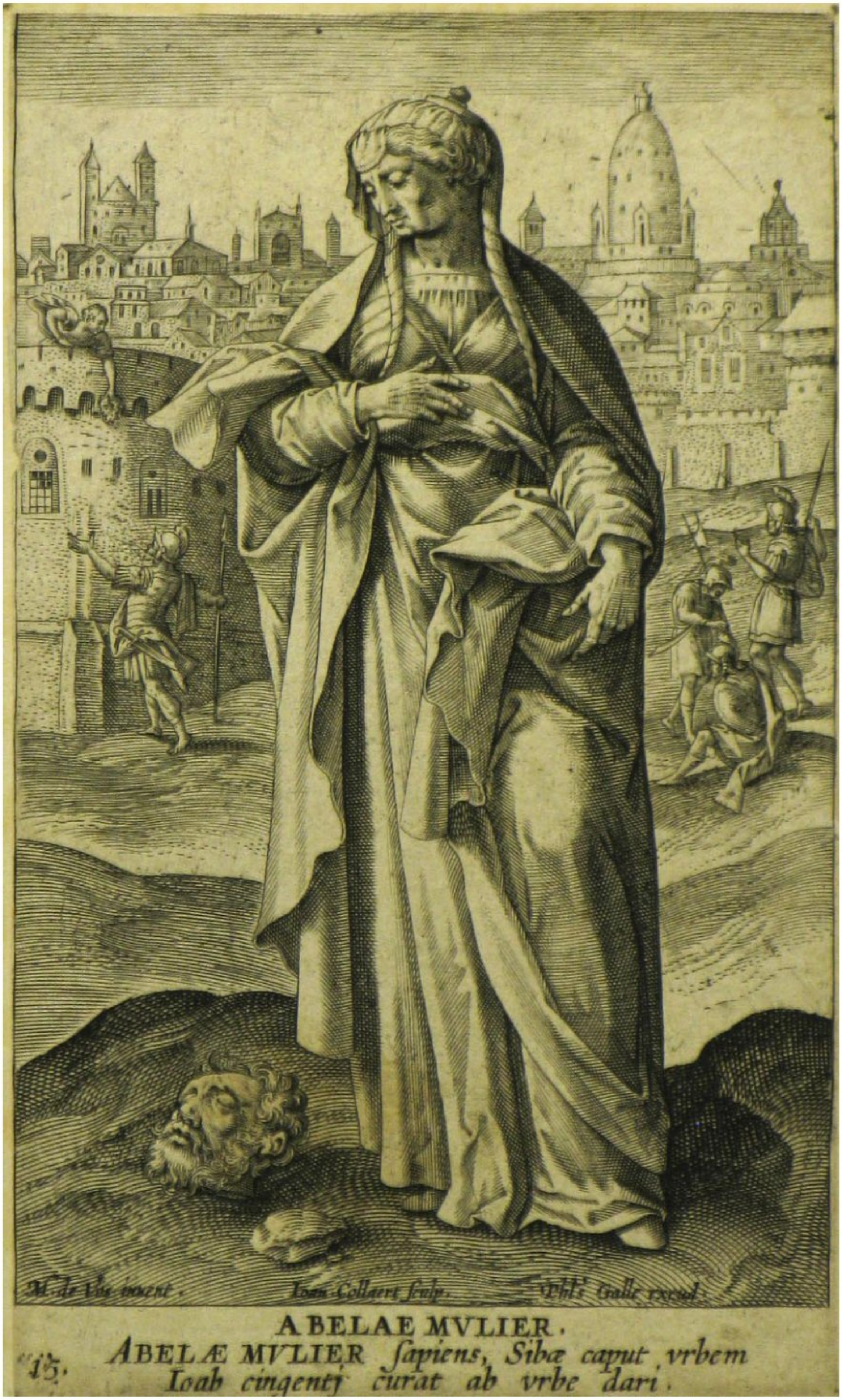

De Verſchrikking des Konings Belzazars. over de aan de Muur ſchryvende Hand &c

30.De verschrikking des konings Belzazars, over de aan de muur schryvende hand [The horror of King Belshazzar, at the handwriting on the wall]
Etching
Jan Luyken
1685
Image 286 x 156 mm, Sheet 288 x 162 mm
unmounted
Inscribed keyplate above image. Text in Dutch.

Jan Luyken (1649 - 1712) was a painter and etcher who worked in Amsterdam. He was a pupil of Cornelis Decker's. His greatest works were the Martelaersspiege, or Martyr's Mirror, as well as the Het Menselyk Bedryf, or Book of Trades.

Luyken's print derives from the fifth chapter of the Book of Daniel. The story tells that the fingers of a supernatural hand write a mysterious message in the presence of Belshazzar, king of Babylon, who is meanwhile drinking at a major feast. It is revealed by Daniel that the writing foretells the demise of the Babylonian Empire and the story concludes with the Medes and the Persians killing the king and capturing Babylon.

Condition: Tipped to album page, trimmed within the plate.
[28069]
£110


M. de Vos invent.
Ioan Collaert sculp.
Phls Galle excud.

ABELAE MVLIER.

15. ABELÆ MVLIER ſapiens, Sibæ caput vrbem
Ioab cingenti curat ab vrbe dari.

31. Abelae Mulier [The wise woman of Abel-beth-maachah]

Engraving
Jan Collaert II after Maerten de Vos
Phls Galle excud. c.1590-95
Image 146 x 92 mm, Sheet 157 x 92 mm
unmounted
Inscribed below title with two lines of Latin.

From Icones Illustrium Feminarum Veteris Testamenti (c.1590-95), a series of twenty prints depicting women of the Old Testament.

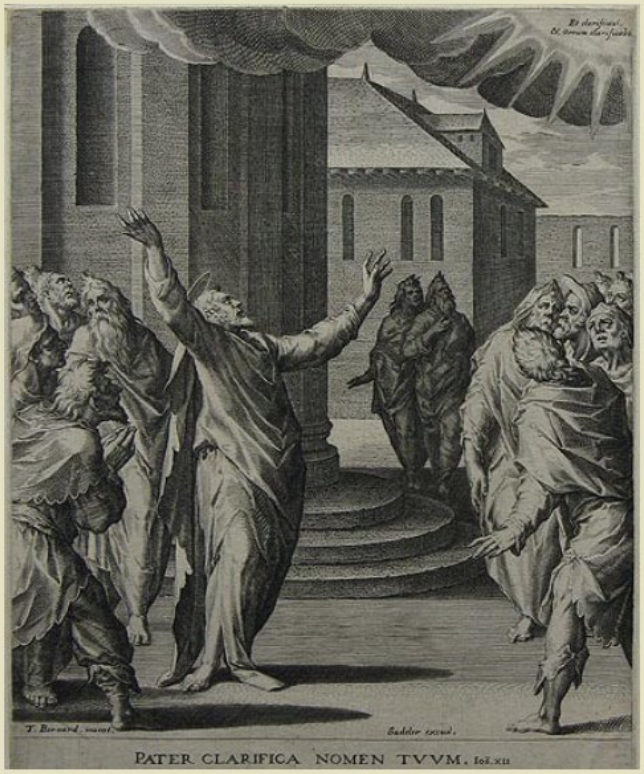
The print depicts the wise woman of Abel-beth-maachah standing at centre, with Sheba's head at her feet in the lower left corner. In the background a smaller depiction of the beheading is shown against a city backdrop.

Jan Collaert II (c.1561 - c.1620) was a Flemish engraver active in Antwerp. He was the younger son of the engraver and publisher Hans Collaert I. From 1580 he worked alongside his brother Adriaen for Philips Galle (1537-1612), best known as a publisher of Old Master prints.

Philips Galle (1537-1612) was a leading engraver and print dealer based in Antwerp. He was born in 1537 in Haarlem, and was possibly a pupil of Dirk Volkertsz, before moving to Antwerp where he worked in the workshop of Hieronymus Cock. After 1557 he started his own publishing and print business, for which he travelled extensively: in 1560-61 he visited the southern Netherland, France, Germany and Italy. After 1564 he settled in Antwerp, where he acquired citizenship in 1571. Galle was one of the most prolific publishers in Europe in the second half of the sixteenth century after Cock died in 1570. He was also executor of Cock's estate after his widow, Volckxen Diercx, died in 1600; he acquired many of Cock's plates and re-published them.

Hollstein 237, New Hollstein 100.I

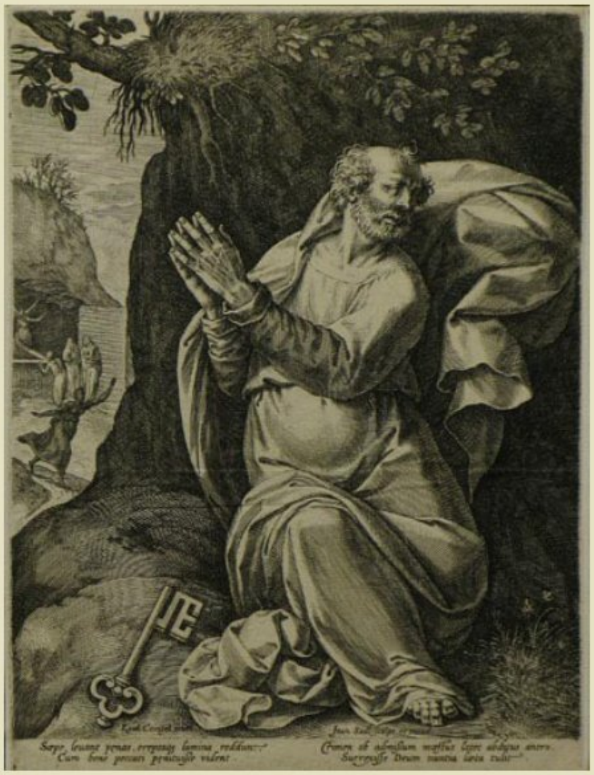
Condition: Trimmed within the plate, very minor loss to left margin, light staining to base of image.
[28019]
£280


Et clarificaui, & iterum clarificabo.
Sadeler excud.
PATER CLARIFICA NOMEN TVVM. Ioã.xii

32. Pater Clarifica Nomen Tuum [Father, Glorify Thy Name]
Engraving
Jan Sadeler I after Dirck Barendsz
Image and sheet 253 x 205 mm
unmounted
Inscribed beneath image with the title; a line from John 12: 28. Text in the top right corner of image reads: Et clarificaui, & iterum clarificabo.

Jan Sadeler I (1550 - 1600 was an engraver and publisher and the eldest of three brothers (with Aegidius I and Raphael I). Originally based in Antwerp, he moved to Cologne in around 1579. He often returned to Antwerp. From 1588-95 he worked in Munich with his borther Raphael I. Both left Munich in 1595 and moved to Venice via Verona. He received the imperial privilege in 1581, it was renewed in 1593, and the papal privilege was granted in around 1598. Jan died in Venice in 1600 and his son took over the firm there. Raphael returned to Munich.

Dirck Barendsz (1534-1592) was a Dutch painter who worked in Amsterdam and Venice. Born in Amsterdam in 1534, he moved to Rome in 1555. Whilst in Venice he worked in the workshop of the Renaissance master Titian, and in around 1562 he moved back to Amsterdam.
[28049]
£85

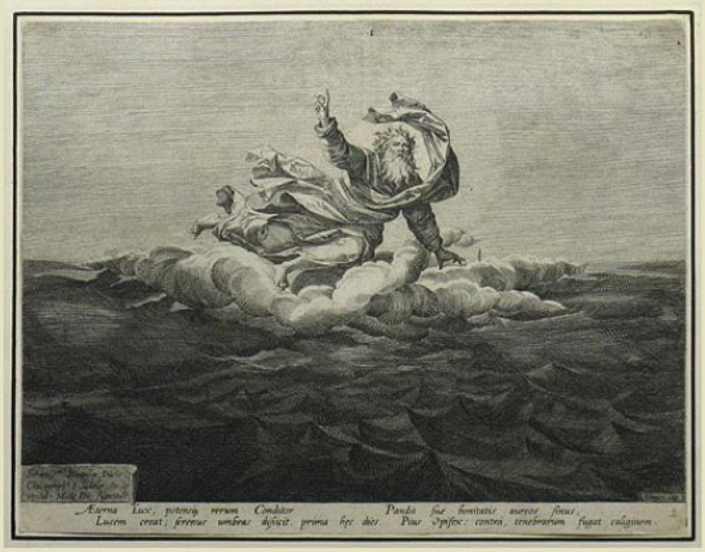


33. Saint Peter]
Copper engraving
Jan Sadeler I after Gillis Coignet
c.1590
Image 188 x 147 mm, Sheet 200 x 148 mm
unmounted
Inscribed below image with four lines of Latin.

Jan Sadeler I (1550 - 1600 was an engraver and publisher and the eldest of three brothers (with Aegidius I and Raphael I). Originally based in Antwerp, he moved to Cologne in around 1579. He often returned to Antwerp. From 1588-95 he worked in Munich with his borther Raphael I. Both left Munich in 1595 and moved to Venice via Verona. He received the imperial privilege in 1581, it was renewed in 1593, and the papal privilege was granted in around 1598. Jan died in Venice in 1600 and his son took over the firm there. Raphael returned to Munich.

Gillis Coignet (c.1542-1599) was a Flemish painter, who was strongly influenced by the Italian style and is best-known for depicting religious subjects. As a young man Gillis was apprenticed to Lambrecht Wenslyns. In 1561 Gillis was admitted to the Guild of St. Luke as a Master. In the second half of the 1560s he journeyed through Italy, where he visited Florence, Rome, Naples and Sicily. According to the Florentine Accademio del Disegno, Giulio Cognietta fiamingo P[ictor] was present at their meeting of 16 January 1568. In Umbria he worked with a painter called Stello on frescoes and an altar in fresco style. Both painters are mentioned in a document as members of a group of decorators who embellished the salon of the Villa d'Este under the supervision of Frederico Zuccaro. From 1570 Coignet also worked in Antwerp and Amsterdam.

Condition: Trimmed, tipped to album page, horizontal creases.
[28024]
£80



34. The first day: The Creation

Copper engraving
Jan Sadeler I after Maerten de Vos
c.1580-90
Image 187 x 256 mm, Sheet 198 x 257 mm
unmounted
Inscribed below image with four lines of Latin from Genesis, Chapter 1:1-5.

From the series The Creation of the World, published by Jan Sadeler between 1580 and 1590.

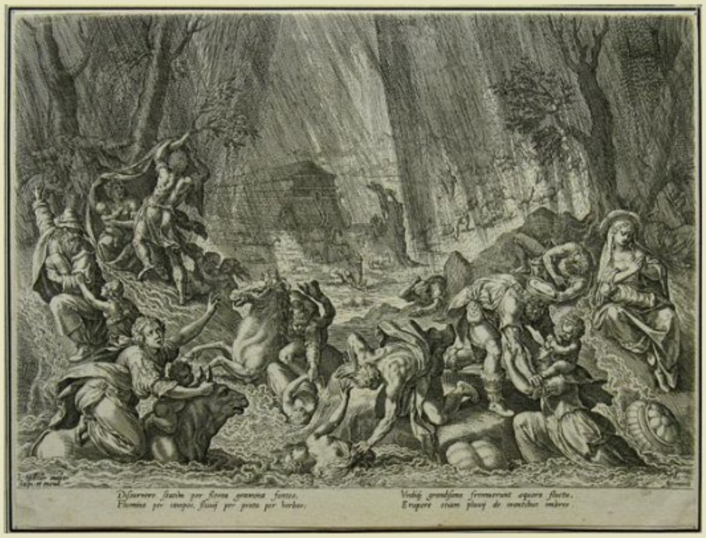
The print depicts God in the centre, floating on clouds between the light and dark of day and night.

Jan Sadeler I (1550-1600) was an engraver and publisher and the eldest of three brothers (with Aegidius I and Raphael I). Originally based in Antwerp, he moved to Cologne in around 1579. He often returned to Antwerp. From 1588-95 he worked in Munich with his borther Raphael I. Both left Munich in 1595 and moved to Venice via Verona. He received the imperial privilege in 1581, it was renewed in 1593, and the papal privilege was granted in around 1598. Jan died in Venice in 1600 and his son took over the firm there. Raphael returned to Munich.

Maerten de Vos (1532-1603) was a painter and draughtsman. He was a pupil of Pieter de Vos, a follower of Frans Floris in Antwerp and presumably of Jacopo Tintoretto in Venice. Documented as a Lutheran in 1584, he converted to the prevailing religion of Catholicism in 1585.

Hollstein 9 (Sadeler), Hollstein 12 (Maarten de Vos)

Condition: Trimmed to the plate
[28065]
£380



35. Plate 14: The beginning of the flood

Copper engraving
Jan Sadeler I after Maerten de Vos
c.1586
Image 189 x 277 mm, Sheet 205 x 278 mm
unmounted
Inscribed below image with four lines in Latin from Genesis 7.

From the printed series The story of the family of Seth (c.1586) published by Jan Sadeler I.

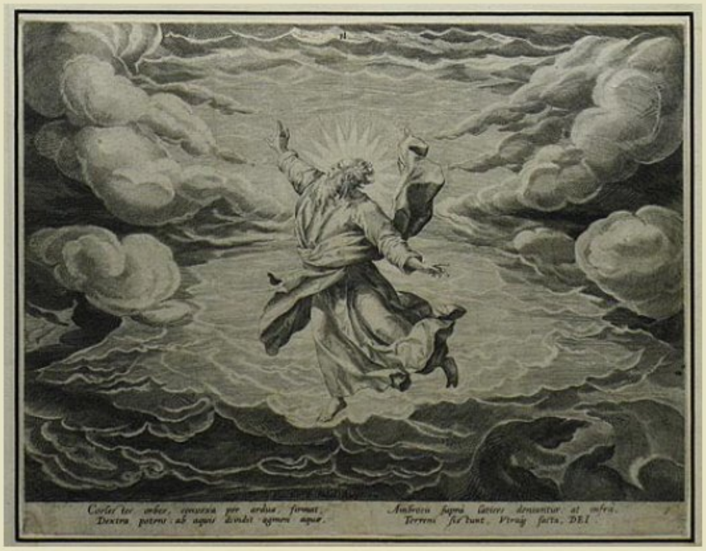
Amidst a heavy storm Noah's ark sets sail surrounded by a number of stranded figures and animals wading in the water. In the foreground a group of figures struggle towards higher ground as the water level rises and the deluge takes place.

Jan Sadeler I (1550-1600) was an engraver and publisher and the eldest of three brothers (with Aegidius I and Raphael I). Originally based in Antwerp, he moved to Cologne in around 1579. He often returned to Antwerp. From 1588-95 he worked in Munich with his borther Raphael I. Both left Munich in 1595 and moved to Venice via Verona. He received the imperial privilege in 1581, it was renewed in 1593, and the papal privilege was granted in around 1598. Jan died in Venice in 1600 and his son took over the firm there. Raphael returned to Munich.

Maerten de Vos (1532-1603) was a painter and draughtsman. He was a pupil of Pieter de Vos, a follower of Frans Floris in Antwerp and presumably of Jacopo Tintoretto in Venice. Documented as a Lutheran in 1584, he converted to the prevailing religion of Catholicism in 1585.

Hollstein 42 (Sadeler), Hollstein 54 (Maarten de Vos)

Condition: Tipped to album page, trimmed within the plate
[28063]
£380



36. The second day: God separating the water to create the sky

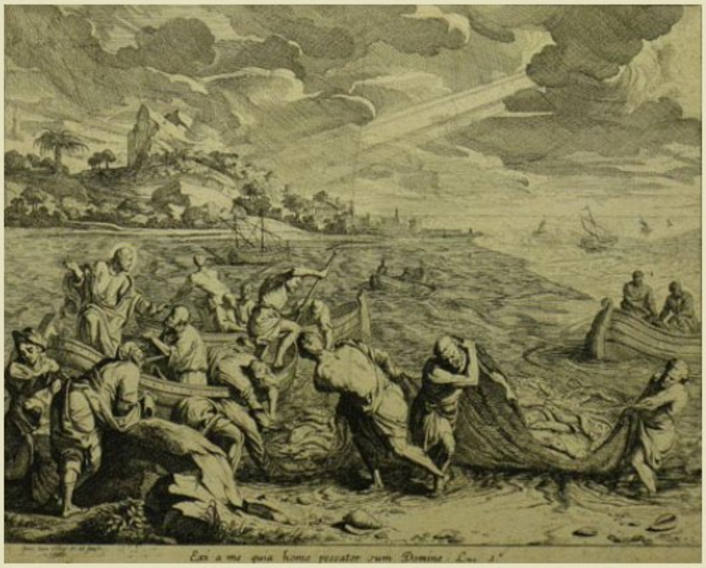
Copper engraving
Jan Sadeler I after Maerten de Vos
c.1580-90
Image 186 x 255 mm, Sheet 198 x 256 mm
unmounted
Inscribed below image with four lines of Latin from Genesis, Chapter 1.

From the series The Creation of the World, published by Jan Sadeler between 1580 and 1590.

The print depicts God in the centre, separating the water to create sea and sky.

Hollstein 9 (Sadeler), Hollstein 12 (Maarten de Vos)

Condition: Trimmed to the plate, small printers crease to to centre of image.
[28066]
£380

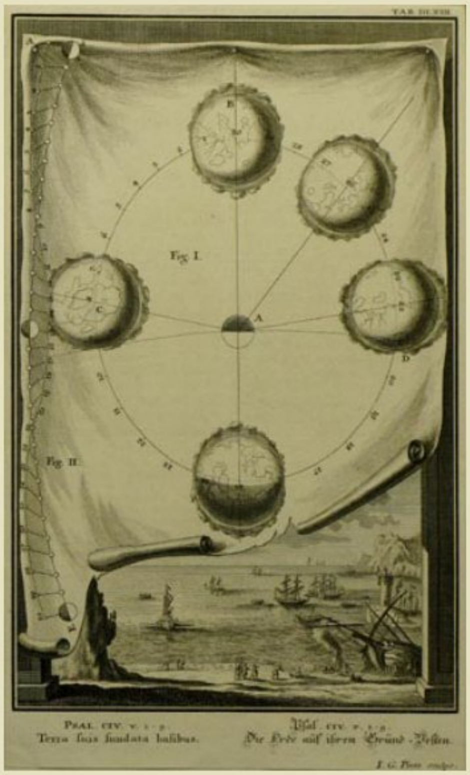

Exi a me quia homo peccator sum Domine. Luc. 5.

37. Exi a me quia homo peccator sum Domine

Copper engraving
Jan Van Orley
c.1690
Image 260 x 199 mm, Sheet 264 x 207 mm
unmounted
Van Orley's engraving illustrates Chapter five of the Gospel of Luke. Whilst the haloed Christ and Peter converse, a myriad of fishermen struggle with a multitude of fish.

Jan Van Orley (1665 - 1735) was a draughtsman and occasional etcher. He was also one of the most important and talented tapestry designers of the early eighteenth-century in Brussels. By the time he joined the Brussels painter's guild in November 1709, Van Orley was an established painter.

Condition: Tipped to album page. Trimmed to platemark.
[28036]
£180



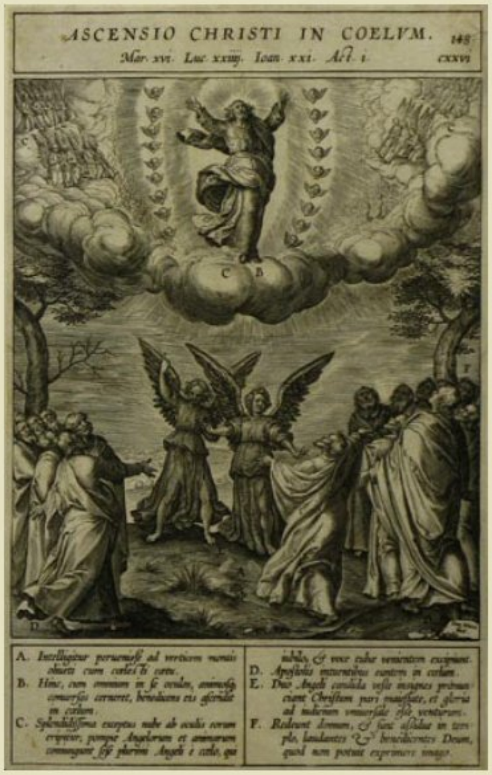
38. PSAL. CIV. v. 5-9. Terra fuis fundata basibus [He laid the foundations of the earth]

Copper engraving with etching
Johann Georg Pintz
c.1730
Image 287 x 187 mm, Sheet 315 x 192 mm
unmounted
Inscribed below image with title in Latin on the left and German on the right.

Early scientific illustration depicting the rotation of the earth, with a coastal scene below.

Johann Georg Pintz (1697 - 1767) was a German engraver based in Augsburg. He is best-known for his book illustrations.

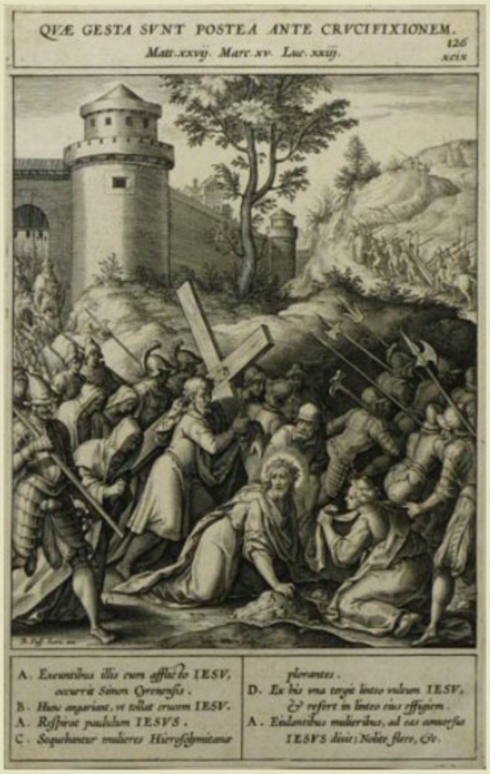
Condition: Tipped to album page.
[28060]
£180


ASCENSIO CHRISTI IN COELVM. 148
Mar. xvi. Luc. xxiiij. Ioan. xxi. Act. i. cxxvi

39. Ascensio Christi in Coelum [The Ascension of Christ into Heaven]
Copper engraving
Johann Wierix after Bernardino Passeri
c.1593
Image 171 x 142 mm, Sheet 232 x 146 mm
unmounted
Inscribed below image with a legend, lettered A-C, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

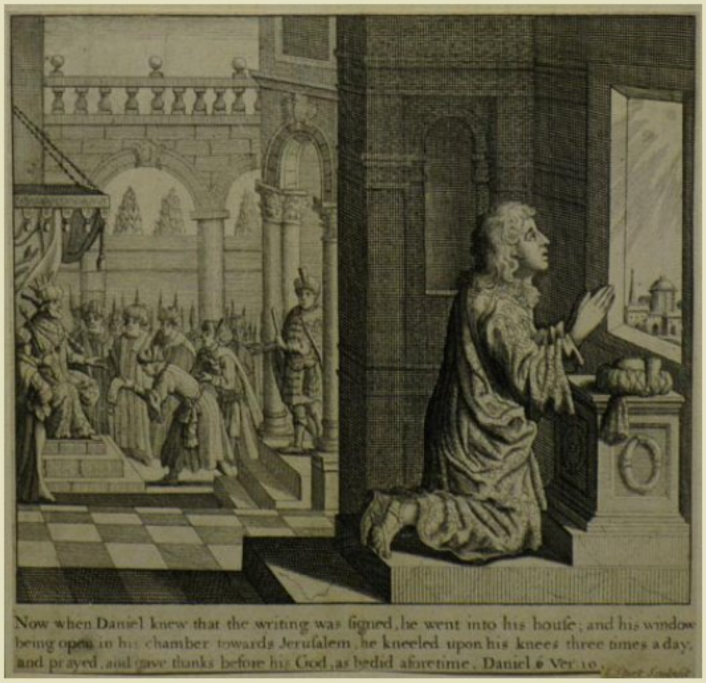
Condition: Tipped to album page
[28044]
£95


QVÆ GESTA SVNT POSTEA ANTE CRVCIFIXIONEM. 126
Matt. xxvij. Marc. xv. Luc. xxiij. xcix

40. Qvae Gesta Svnt Postea Ante Crucifixionem (What Happened Before the Crucifixion)
Copper engraving
Johann Wierix after Bernardino Passeri
1593
Image 175 x 139 mm, Sheet 232 x 145 mm
unmounted
Inscribed below image with a legend, lettered A-D, with descriptions in Latin

From the Evangelicae Historiae Imagines; an illustrated guide for prayerful meditation on the Gospels, after Bernardino Passeri and Marten de Vos. It was compiled by the scholar and Jesuit Jerome Nadal, (1507-1580) at the behest of St. Ignatius of Loyola (1491-1556). The series was published in Antwerp in 1593 by the publishers Christophe Plantin and Martinus Nutius. . In 1594 and 1595 Evangelicae Historiae Imagines was republished entitled Adnotationes et Meditationes in Evangelia.

Condition: Tipped to album page.
[28030]
£90

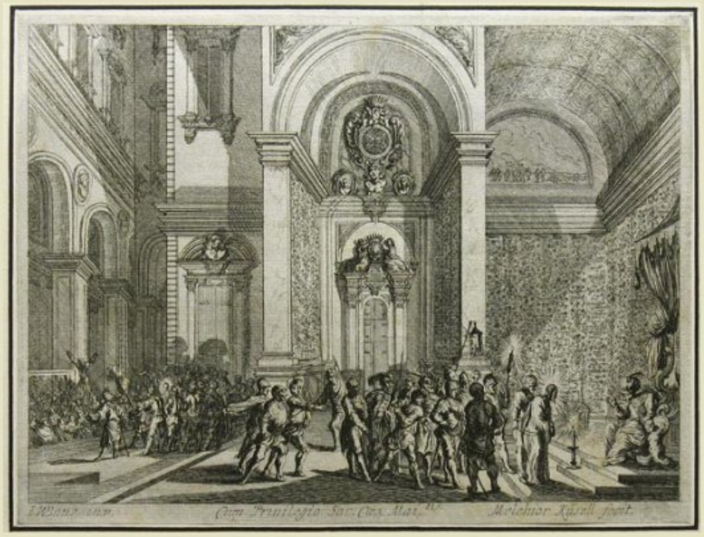

Now when Daniel knew that the writing was ſigned, he went into his houſe; and his window
being open in his chamber towards Jeruſalem, he kneeled upon his knees three times a day,
and prayed, and gave thanks before his God, as he did aforetime. Daniel 6 Ver:10.

41. [Daniel praying in his chamber]

Copper engraving
John Sturt
c.1700
Image 132 x 151 mm, Sheet 148 x 152 mm
unmounted
Inscription below image reads: Now when Daniel knew that the writing was signed, he went into his house; and his window/ being open in his chamber towards Jerusalem, he kneeled upon his knees three times a day,/ and prayed, and gave thanks before his God, as he did aforetime. Daniel.6 Ver:10.

John Sturt (1658–1730) was an English engraver, apprenticed at seventeen to Robert White, in whose manner he engraved a number of small portraits as frontispieces for books. He is best-known as an engraver of calligraphy, producing 48 plates for John Ayres' A Tutor to Penmanship or the Writing Master (1697-8). He also taught with Bernard Lens II at Christ's Hospital.

Condition: Trimmed within the plate, tipped to album page, vertical crease to left hand side fo sheet.
[28040]
£45

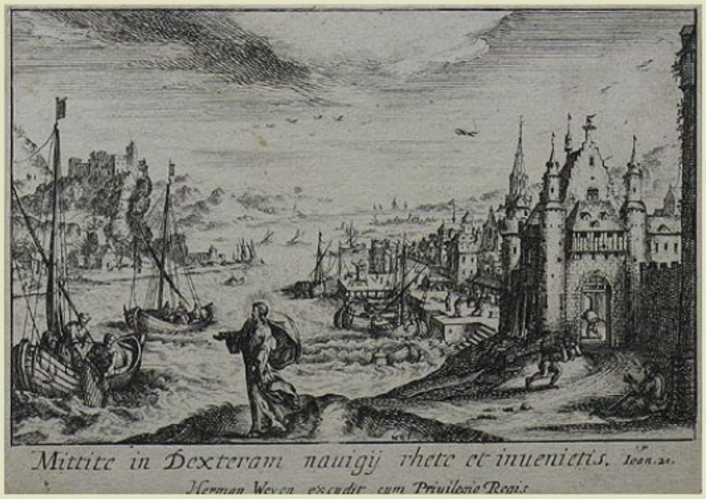

I.W.Baur inv.
Cum Privilegio Sac. Cæs. Mai.
Melchior Küsell fecit.

42. Cum Privilegio Sac, Caes, Mai

Etching
Melchior Küsel after Johann Wilhelm Baur
Augsburg. c.1670.
Image 144 x 200 mm, Sheet 153 x 207 mm
unmounted
From Iconographia; a series of 148 etched plates by Küsel after drawings by Baur. The titlepage reads in Latin: 'Complectens in se Passiones, Miracula, Vitam Christi universam,' or, 'Embracing the passions, the Miracle, the whole life of Christ.' The series was a huge success and went through numerous editions between the years of 1670 and 1702.

Melchior Küsel (1626 - 1683) was an engraver and publisher who was a pupil of Matthäus Merian the Elder in Frankfurt. Küsel acquired a large part of the Nachlass of J.W.Baur after his death. For the most part, Küsel's reproductions of Baur's work falls into four categories: the 146 etchings entitled Iconographia (1670); the 42 plates of the 'Pastor Fido' of 1671; the 40 plates of the 'Underschidliche Prospecten' of 1681; and the 151 plates of Ovid's 'Metamorphoses' of 1681 which are copied from Baur's own etched series of 1639/41.

Condition: Tipped to album page. Trimmed within plate.
[28053]
£100

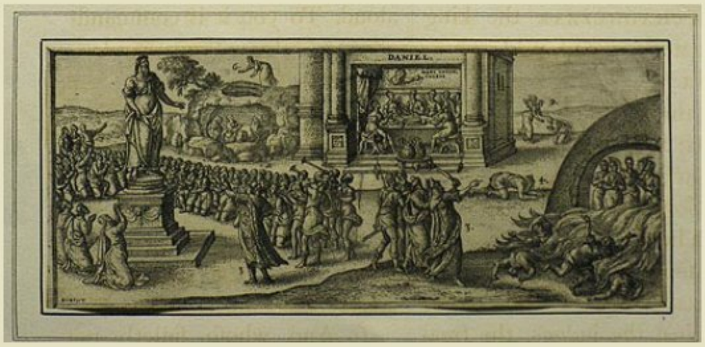

Mittite in Dexteram nauigij rhete et inuenietis. Ioan.21.
Herman Weyen excudit cum Priuilegio Regis

43. Mittite in Dexteram naugii rhete et inuenietis. Ioan 21. [Jesus and the Miraculous Catch of Fish]
Etching
Nicolas Cochin
Herman Weyen excudit cum Privilegio Regis. c.1640
Image 80 x 126 mm, Sheet 92 x 128 mm
Unmounted

Nicolas Cochin (1610 - 1686) was a French draughtsman and engraver. He was born at Troyes in 1610, the son of a painter named Noel Cochin. About 1635, he went to Paris, where he died in 1686. He often imitated and copied Callot, but chose for his model De la Belle, some of whose drawings he engraved. Like these two artists he excelled in small figures but his particular talent was for topography, including battles, sieges, and encampments. He engraved several hundred subjects, the most important of which are those he executed for the Glorieuses Conquêtes de Louis le Grand called the Grand Beaulieu, published between the years 1676 and 1694.

Herman Weyen (1638 - 1669; fl) was a printmaker and publisher of Flemish origins, who worked in Paris and became a major publisher of high-quality prints, mostly of devotional subjects. He married on 29 January 1640, when Israel Henriet, Laurent de la Hyre, Abraham Bosse and Grégoire Huret were his witnesses. He sold his stock as printer and publisher on 1 April 1669 to François Poilly.

Condition: Tipped to album page, trimmed within the plate
[28067]
£65

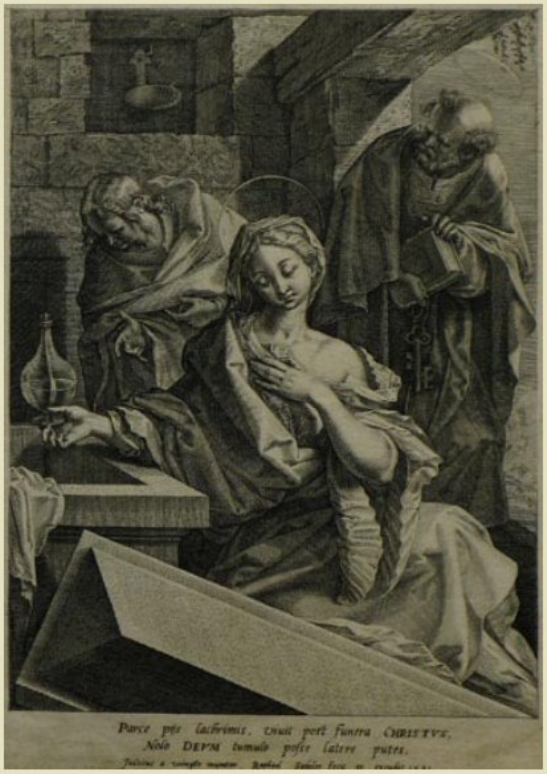


44. [Illustration from the Book of Daniel]
Etching
Pieter van der Borcht
c. 1580
Image 215 x 92 mm, Sheet 218 x 94 mm
unmounted
From the Evangeliorum Domincalium Summaria.

Pieter van der Borcht (1535 - 1608) was a Flemish draughtsman and etcher. He was born in Mechelen, but spent the majority of his career in Antwerp where he worked for the publisher Christopher Plantin. He was Plantin's prime illustrator and his commissions were numerous. Van der Borcht's earlier works include the the Emblemata of Sambucus, as well as woodcuts for a herbarium by Rembert Dodoens, titled the Frumentorum, leguminum, palustrium et aquatilium herbarum historia. His later etchings were mostly of Biblical subjects. These included the Evangeliorum Domincalium Summaria, published in 1580, and the Biblia Sacra, in 1583.

Van der Borcht's print elucidates a scene from the Book of Daniel. King Nebuchadnezzar erects a statue on the plains of Dura. A proclamation stated that whenever music is played, as signalled by the trumpeters and lute players, the people should fall down and worship it. Anybody that refused would be thrown into a burning furnace. Word reached Nebuchadnezzar that three men by the names of Shadrach, Meshach and Abednego would not bow. When the King threatened them with death, the men replied that the God they worshipped would save them from the flames. Nebuchadnezzar was enraged and ordered his soldiers to throw these men in the furnace. Inside the furnace, as shown in Luyken's print, the three men walk about freely and without pain. They are joined by a fourth, the son of god. Nebuchadnezzar then ordered them out of the furnace to find that the fire had no effect on the bodies of these men. The King praised the men for their bravery and proclaimed that any God who could deliver men from certain death is the only one deserving worship.

Condition: Tipped to album page. Trimmed within plate.
[28068]
£100



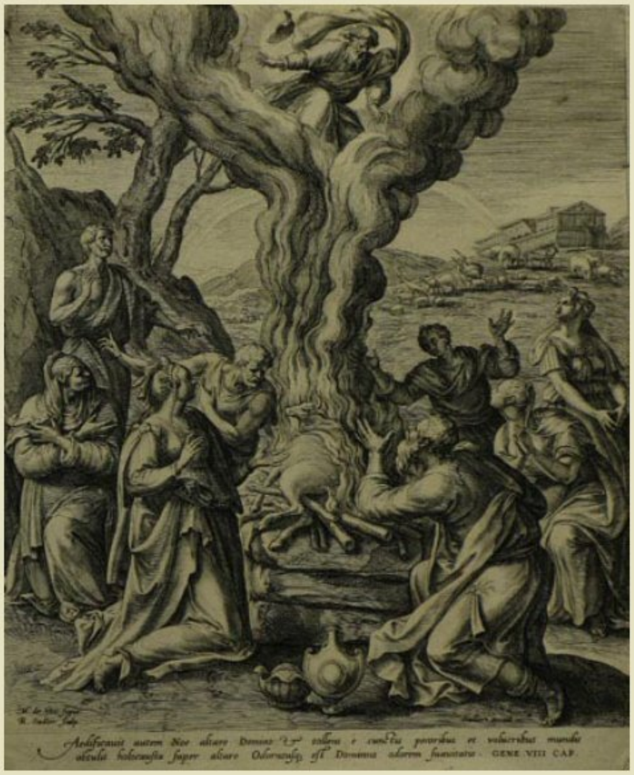
45. [St Mary Magdalene, St John and St Peter at the empty tomb]
Copper engraving
Raphael Sadeler I after Joos van Winghe
1591
Image 189 x 140 mm, Sheet 210 x 150 mm
unmounted
Inscribed below image with two lines of Latin.

The Flemish printmaker and publisher Raphael Sadeler I (c.1560-1632) was part of one of the largest, and most successful of the dynasties of Flemish engravers that were dominant in Northern European printmaking in the later 16th and 17th centuries. Altogether at least ten Sadelers worked as engravers, in the Spanish Netherlands, Germany, Italy, Bohemia and Austria. Jan was in Antwerp in 1572, then the centre of the printmaking world, with hugely productive workshops producing work for publishers with excellent distribution arrangements throughout Europe. In that year he became a master of the artists' Guild of Saint Luke, and married in Antwerp Cathedral. By 1569 he was doing work for the publisher Christopher Plantin. His younger brother Rafael I joined him there, and they continued to work closely together, moving to Cologne in about 1579, but continuing to visit Antwerp. The disruptions of the Dutch Revolt scattered all the Antwerp artists across Northern Europe, and after the siege of Antwerp in 1585, Jan and Rafael worked in several German cities including Mainz, Frankfurt-am-main, and Munich. They first went, accompanied by their nephew Aegidius II, to Verona, then Venice in around 1596, where they had a shop. Jan's son Marcus, or Marco, remained in Italy as a publisher and artist.

Joos van Winghe (1544-1603) was a painter and draughtsman born in Brussels. Between 1564 and 1568 he worked in Parma, probably in the circle of Bedoli, as well as Rome and Paris. In 1568 he settled in Brussels where he became court painter to Alexander Farnese, Count of Parma. In 1585 Van Winghe moved to Frankfurt, where he acquired citizenship in 1588 and where he later died. He was father of the painter Jeremias van Winghe.

Hollstein (Dutch/Flemish) 42, Wurzbach 60 & 92

Condition: Tipped to album page.
[28023]
£110

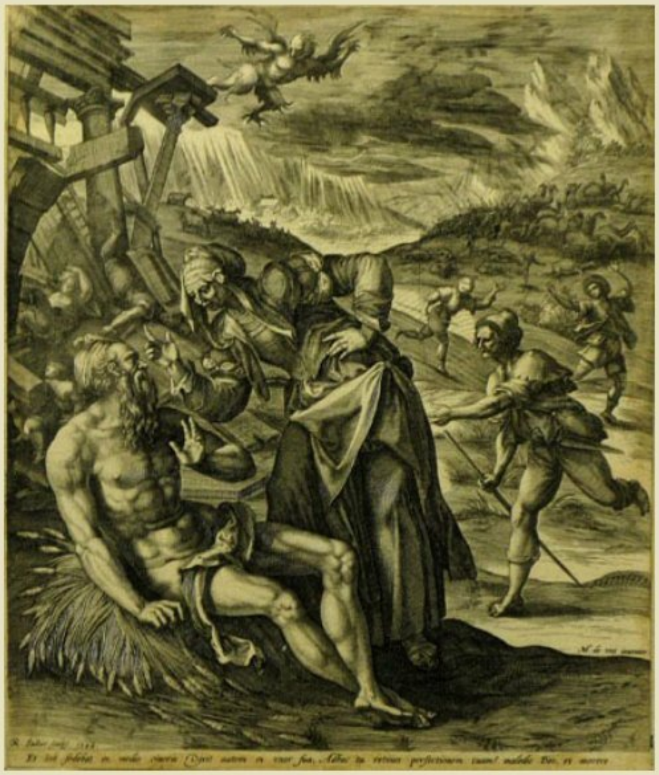


46. [Noah's sacrifice to God]
Etching
Raphael Sadeler I after Maerten de Vos
c.1580
Image 225 x 192 mm, Sheet 240 x 195 mm
unmounted
Inscribed below image with two lines from Genesis, Chapter 6 in Latin.

The print depicts Noah and his family gathered before a sacrificial pyre with an ox. God appears above the smoke, whilst in the distance a rainbow, the ark and numerous animals can be seen.

Maerten de Vos (1532-1603) was a painter and draughtsman. He was a pupil of Pieter de Vos, a follower of Frans Floris in Antwerp and presumably of Jacopo Tintoretto in Venice. Documented as a Lutheran in 1584, he converted to the prevailing religion of Catholicism in 1585.

Condition: Tipped to album page, trimmed within plate.
[28061]
£300

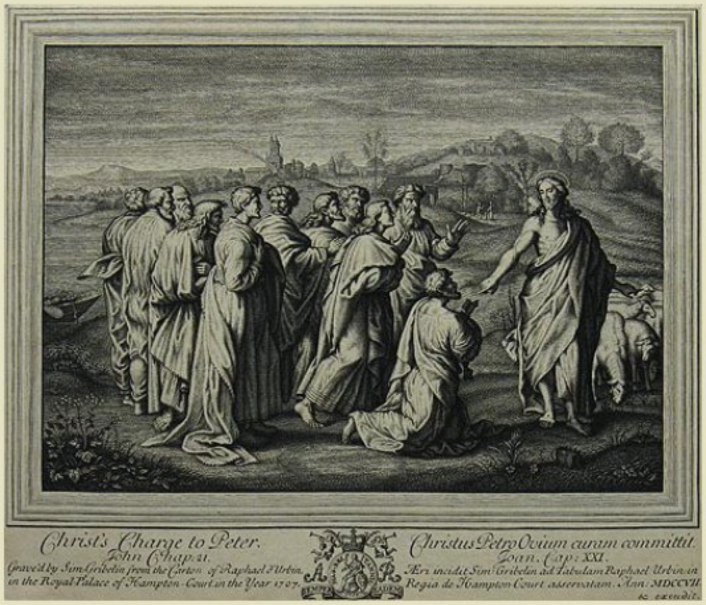


47. [Scene from Book of Job 2:9]

Copper engraving
Raphael Sadeler I after Maerten de Vos
1582
Image 225 x 197 mm, Sheet 234 x 199 mm
unmounted
Inscribed below image with a line from Job 2:9 in Latin.

The print depicts Job sat semi-naked on a pile of straw as his wife scolds him for not cursing God. In the background a winged demonic creature watches over the destruction of Job's children, animals and property.

Condition: Tipped to album page.
[28008]
£300


Christ's Charge to Peter.
John Chap. 21.
Grave'd by Sim. Gribelin from the Carton of Raphael d'Urbin, in the Royal Palace of Hampton-Court in the Year 1707.
Christus Petro Ovium curam committit.
Joan. Cap: XXI.
Æri incidit Sim: Gribelin ad Tabulam Raphael Urbin: in Regia de Hampton Court asservatam. Ann: MDCCVII. & excudit.

48. Christ's charge to Peter

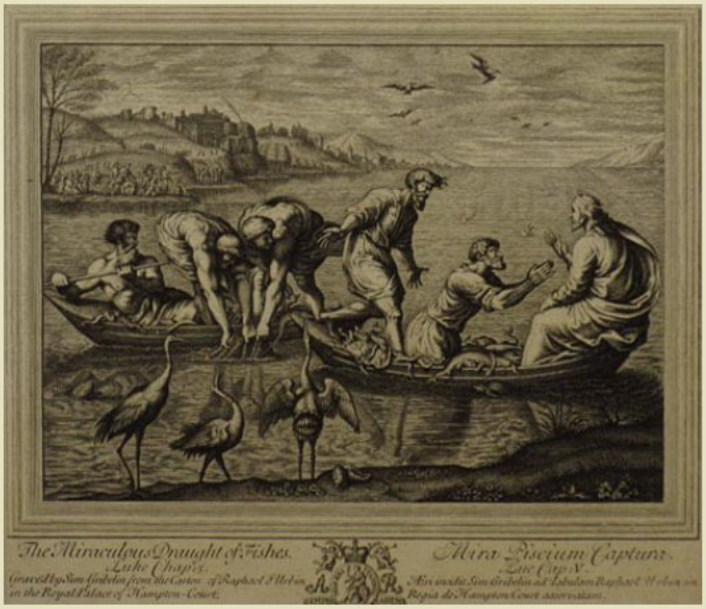
Copper engraving
Simon Gribelin after Raphael
1707
Image 185 x 135 mm, Sheet 210 x 181 mm
unmounted

Simon Gribelin's print derives from one of the Raphael Cartoons. The Raphael Cartoons are seven large cartoons for tapestries, belonging to the British Royal Collection. Painted by the High Renaissance painter in 1515–16, the works show scenes from the Gospels and Acts of the Apostles. They are the only surviving members of a set of ten cartoons commissioned by Pope Leo X and meant for display in the Sistine Chapel in the Vatican Palace. Reproduced in the form of prints; first by Grebin in 1707, and then by Nicholas Dorigny in 1719, they rivalled Michelangelo's ceiling as the most famous and influential designs of the Renaissance.

Simon Gribelin (1661 - 1733) was an ornamental and metal engraver and designer. Born in Blois, to a Huguenot family of watchmakers and engravers, Grebelin fled to England before the Revocation of the Edict of Nantes. It is in London that he lived and worked. Grebelin's ouevre was mostly dedicated to the engraving of Old Master prints. In addition to the Raphael Cartoons, he is also known to have made a series of engravings after Peter Paul Ruben's Whitehall ceiling.

This print depicts the scene of Christ's Charge to Peter, combining text from two books of the bible, Matthew and John. According to Matthew, Christ asks Peter to care for his sheep and gives Peter the keys to his kingdom of Heaven. This act represents Peter's role of responsibility in the church and towards the faithful.

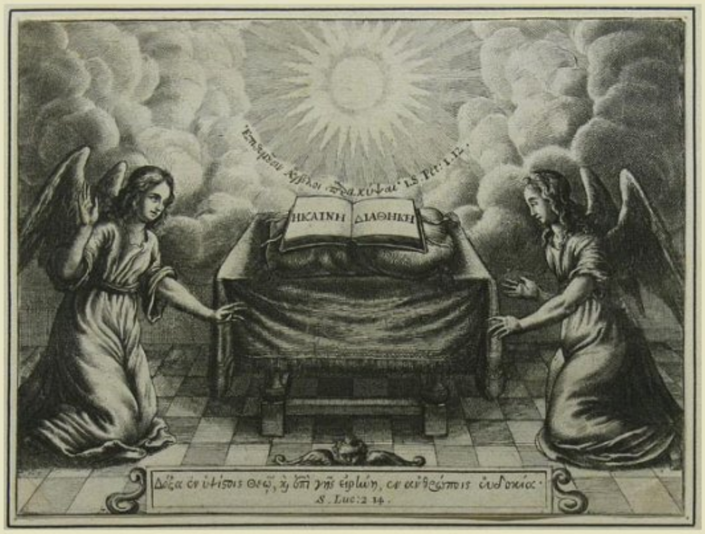
Condition: Tipped to album page. Trimmed to platemark. Lettered with title in English and Latin, as well as scriptural reference.
[28051]
£100



49. The Miraculous Draught of Fishes
Copper engraving
Simon Gribelin after Raphael
1707
Image 185 x 135 mm, Sheet 210 x 181 mm
unmounted

This image represents the earlier of the two Miraculous Draughts of Fishes in the bible. Christ, Peter and another disciple sit in Peter's boat, which is full of fish. In a second boat are three more disciples pulling in their net. The boats are low in the lake because of the large haul of fish. The fish depicted are recognisable as deep water fish, and therefore in keeping with the biblical description of this miracle.

Condition: Tipped to album page. Trimmed to platemark. Lettered with title in English and Latin, as well as scriptural reference.
[28035]
£100



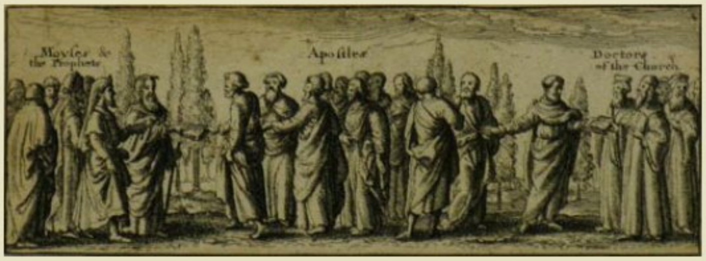
50. Communion table
Etching
Wenceslaus Hollar
c.1671
Image and sheet 130 x 175 mm
unmounted
Vignette from the frontispiece to Henry Hammond's A Paraphrase, and Annotations Upon all the Books of the New Testament (London, 1671).

The print depicts a cloth-covered table, on which, rests a cushion with the book of the New Testament, lettered in Greek on it. In the centre a rayed sun shines through the clouds, whilst angels kneel to the left and right of the table.

Wenceslaus Hollar (1607-1677) left his native Prague in 1627. He spent several years travelling and working in Germany before his patron, the Earl of Arundel brought him to London in 1636. During the civil wars, Hollar fought on the royalist side, after which he spent the years 1644-52 in Antwerp. Hollar's views of London form an important record of the city before the Great Fire of 1666. He was prolific and engraved a wide range of subjects, producing nearly 2,800 prints, numerous watercolours and many drawings

Pennington 221

Condition: Tipped to album page
[28064]
£45



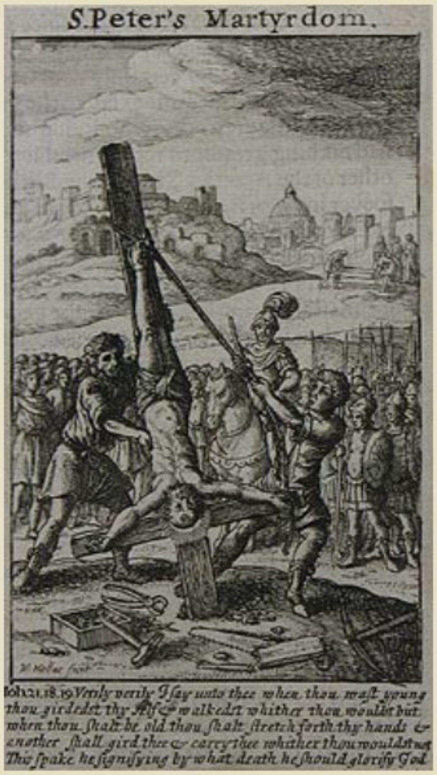
51. Moses & the Prophets, Apostles, Doctors of the Church
Etching
Wenceslaus Hollar
c.1657
Image and sheet 50 x 140 mm
unmounted
Vignette from the title page of John Cosin's A Scholastical History of the Canon of the Holy Scripture [...] London. Printed for Timothy Garthwait at the little Northe doore of St. Paul's Church, 1657. The 1672 edition features a copy of Hollar's title-page by William Dolle (1647-1680).

Timothy Garthwait was an English printer and publisher active in London around the mid seventeenth-century. He specialised in religious publications, notably The whole duty of man in 1658 believed to have been written by Richard Allestree. His imprint is 'the little North door of St Pauls'.

The English churchman John Cosin (1594-1672) first became known as an author in 1627, when he published his Collection of Private Devotions, a manual stated to have been prepared by command of King Charles I, for the use of Queen Henrietta Maria's maids of honour. This book, together with his insistence on points of ritual in his cathedral church and his friendship with William Laud, exposed Cosin to the hostility of the Puritans; and the book was criticised by William Prynne and Henry Burton. As Master of Peterhouse in 1644, he was ejected by the Earl of Manchester's Visitation, which purged Cambridge in the interests of Presbyterianism. After exile in France, he was rewarded with the Bishopric of Durham at the Restoration.

Pennington 2657

Condition: Trimmed, tipped to album page, light discolouration to top of image.
[28039]
£50

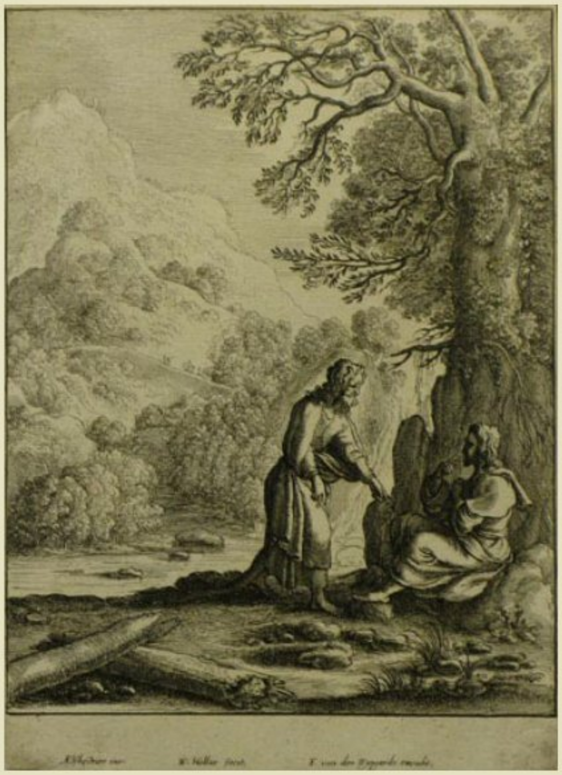

S.Peter's Martyrdom.
Ioh.21.18.19 Verily verily I say unto thee when thou wast young thou girdedst thy self & walkedst whither thou wouldst but when thou shalt be old thou shalt stretch forth thy hands & another shall gird thee & carry thee whither thou wouldst not This spake he signifying by what death he should glorify God

52. S.Peter's Martyrdom.
Etching
Wenceslaus Hollar
c.1675
Image 115 x 72 mm, Sheet 138 x 76 mm
unmounted
Inscription below image reads: Ioh.21.18.19. Verily verily I say unto thee when thou wast young/ thou girdest thy self & walkedst whither though wouldst but/ when thou shalt be old thou shalt stretch forth thy hands & another shall gird thee & carry thee whither thou wouldst not/ This spake he signifying by what death he should glorify God.

The print depicts Saint Peter nailed head downward on a cross. To the right a soldier pulls a cord fastened to the cross. In the foreground carpenter's tools can be seen, whilst in the background a crowd of people and soldiers watch.

Pennington 152/i

Condition: Tipped to album page.
[28033]
£45

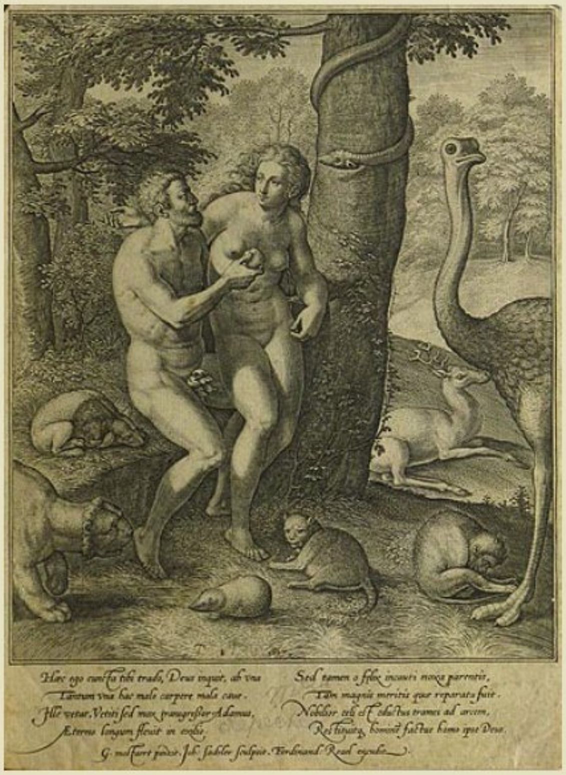


53. The Temptation of Christ
Etching
Wenceslaus Hollar after Adam Elsheimer
F. van den Wyngarde excudit. c.1644-1652
Image 185 x 145 mm, sheet 200 x 145 mm
unmounted
The print depicts Jesus sitting under a tree on the right, pointing to his lips with his right hand. Satan, with a beard and a tail, points to the ground with his left hand. In the background a wooded landscape and stream can be seen.

Adam Elsheimer (1578-1610) was a German painter, draughtsman and etcher working in Rome. He died at only thirty-two, but was very influential in the early 17th century. His relatively few paintings were small scale, nearly all painted on copper plates, of the type often known as cabinet paintings. They include a variety of light effects, and an innovative treatment of landscape. He was an influence on many other artists, including Rembrandt and Peter Paul Rubens.

Frans van den Wyngaerde (1614-1679) was a Flemish etcher, engraver, and leading publisher. He worked in Antwerp. In around 1627 he was the pupil of Paulus Pontius, and between 1636 and 1637 he was registered in the guild of St. Luke in Antwerp. In 1640 he married Maria Cruijt. He published seventeen prints by Hollar, including Wyngaerde's own portrait in 1651.

Pennington 98, Parthey 98
Condition, Trimmed, tipped to album page.
[28059]
£150


G. mostaert pinxit. Joh. Sadeler sculpsit. Ferdinand Reael excudit.

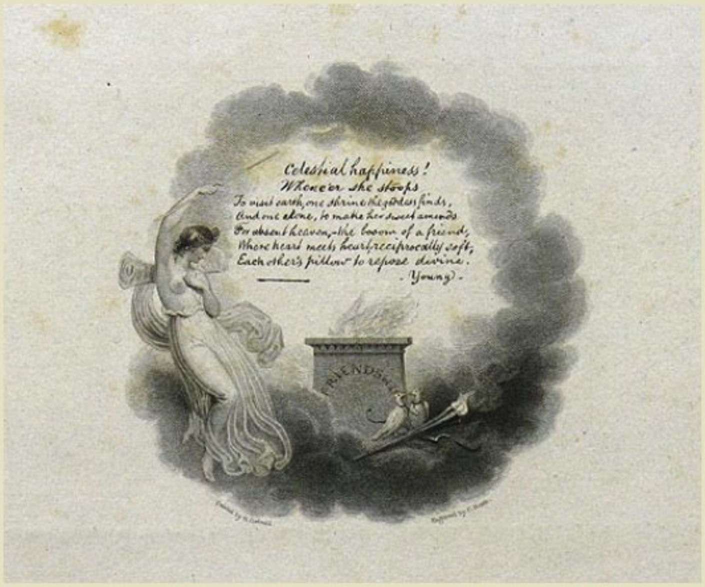
54. [Adam and Eve in the Garden of Eden]

Copper engraving
Johan Sadeler I after Gillis Mostaert
Ferdinand Reael c. 1590
Image 175 x 146 mm, Sheet 206 x 152 mm
unmounted

A draughtsman, engraver and publisher, Johan Sadeler I (1550 - 1600) was born in Brussels. Primarily, he worked as a steel-chiseler or damascener, but later moved to Antwerp where he gained admission to the Guild of St. Luke in 1572 as a copper plate engraver. Sadeler came into contact with members of the Dutch Reformed Church (most likely through Christoph Plantin's workshop). During his time in Antwerp Sadeler engraved, principally, after the works of Michiel Coxcie and van den Broeck. Sadeler and his brothers collaborated for a number of years with Marten de Vos.

Condition: Trimmed within the plate. Illegible manuscript signature on verso, 1751. Scratched manuscript to bottom of image 1667.

[27918]
£250



55. Friendship

Engraving and etching
Charles Heath after Henry Corbould
c.1827
Image 75 x 75 mm, Sheet 110 x 135 mm
unmounted

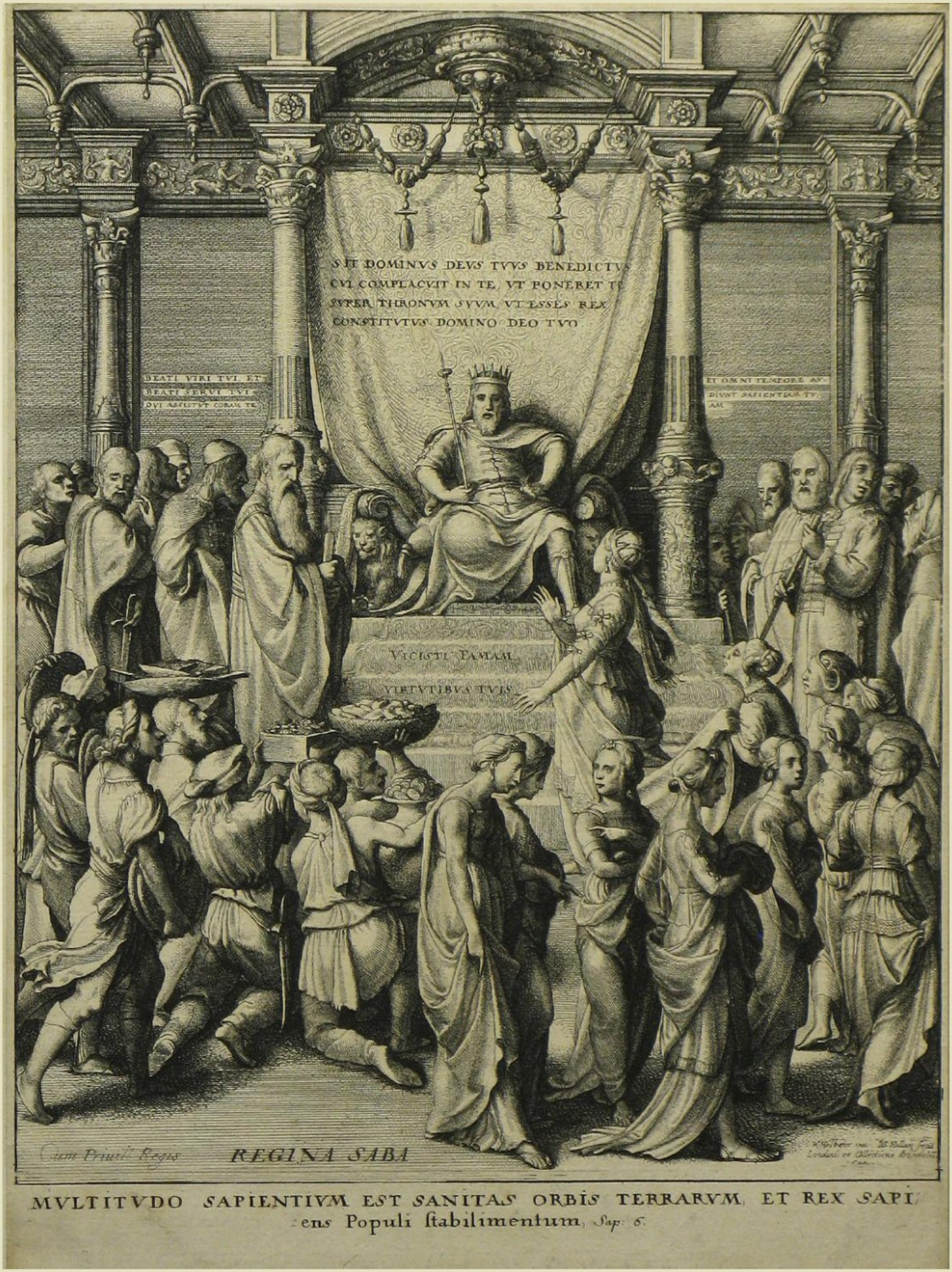
Seven lines inside vignette of hand-written verse in ink: Celestial happiness!/ Whene'er she stoops/ To visit earth, one shrine the goddess finds,/ And one alone, to make her sweet amends/ For absent heaven, - the bosom of a friend;/ Where heart meets heart, reciprocally soft,/ Each other's pillow to repose divine./ -Young-

[From Edward Young, The Complaint: or Night-Thoughts on Life, Death and Immortality (1742-45).]

Proof for a title-page to The Keepsake before all letters.

The Keepsake was an English literary annual which ran from 1828-1857. It was published each Christmas for perusal during the year of the title. Compiled by the engraver Charles Heath, and edited first by Frederic Mansel Reynolds and later by the Countess of Blessington,; it was first published by Hurst, Chance and Company (1828-31), then Longman, Rees, Orme and Brown (1832-47), and later by David Bogue (1848-57). Foreign editions were also published in Paris, Frankfurt, Berlin, Leipzig and New York. Attracting high-profile writers, The Keepsake for 1829 (published December 1828) featured contributions from Mary Shelley, Thomas Moore, Walter Scott, Samuel Taylor Coleridge, William Wordsworth, Felicia Hemans and Robert Southey. The Keepsake was also well-known for the quality of its illustrations.

[27949]
£130


SIT DOMINVS DEVS TVVS BENEDICTVS
CVI COMPLACVIT IN TE, VT PONERET TE
SVPER THRONVM SVVM VT ESSES REX
CONSTITVTVS DOMINO DEO TVO
BEATI VIRI TVI ET
BEATI SERVI TVI
QVI ASSISTVT CORAM TE
ET OMNI TEMPORE AV
DIVNT SAPIENTIAM TV
AM
VICISTI FAMAM
VIRTVTIBVS TVIS
Cum Privil. Regis
REGINA SABA
H. Holbein inv. W. Hollar fecit
Londini ex Collectione Arundeliana
[illegible]

MVLTITVDO SAPIENTIVM EST SANITAS ORBIS TERRARVM, ET REX SAPI-
:ens Populi ſtabilimentum, *Sap: 6.*

56. [Solomon and the Queen of Sheba]

Copper engraving
Wenceslaus Hollar after Hans Holbein the Younger
1642
Image 225 x 177 mm, Sheet 248 x 181 mm
unmounted
The print is after Holbein's miniature on vellum in the Royal Collection which was presented to Henry VIII in 1534.

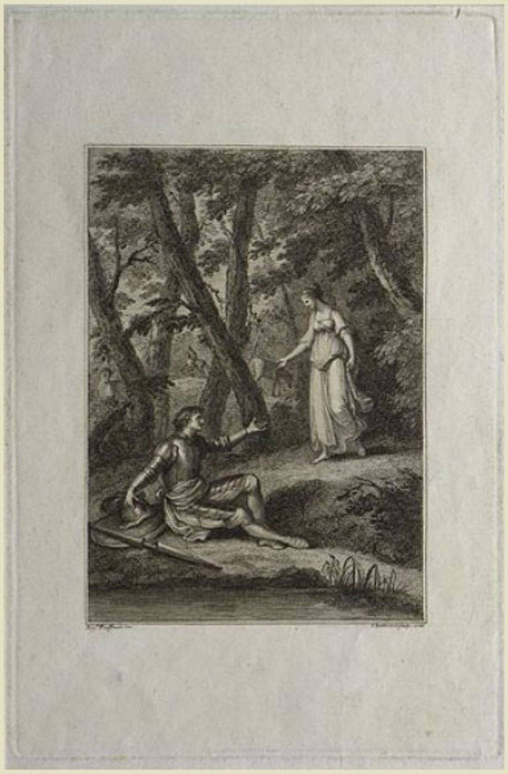
The Old Testament figure of Solomon, King of Israel and son of David, is seated on a high throne. The Queen of Sheba, the ancient ruler of the kingdom of Saba, stands before him. Both the Bible and Quran relate how she set off to visit King Solomon in Jerusalem in order to test his wisdom. In Hollar's print, Sheba is portrayed with her ten handmaidens and appears to be in the act of positing questions to the King. Seven kneeling slaves offer gifts on the left. Several lines of Latinate verse appear within the image.

Wenceslaus Hollar (1607 - 1677) was a draughtsman and etcher. He was employed by Jacob van der Heyden's publishing house in Strasbourg between the years of 1631-32. He worked with Merian in Frankfurt and A.Hogenberg in Cologne where he resided in 1636. He joined the service of Thomas Howard, Earl of Arundel, with whom he travelled along the Rhine to Prague. Hollar arrived with Arundel in London in 1644 wherein he worked until his death in 1677.

Hans Holbein the Younger (1497 - 1543) was a painter, draughtsman and designer of woodcuts. He also worked with glass-paintings, metalwork, and jewellery. Holbein was born in Augsburg. He worked in Basel as a journeyman at the end of 1515, and was first employed there with Ambrosius by humanist scholars and their printers. In 1519, he was admitted to the painters' guild. With an introduction from Erasmus to Sir Thomas More he left for England at the end of August 1526 and stayed for two years working in the court circle before returning to Basel. He returned to England in 1532 and, under the patronage of Henry VIII, he produced a succession of magnificent portraits. The most famous of which was the mural painting glorifying the Tudor dynasty in the Whitehall Palace. It was regrettably destroyed in the fire of 1698.

Pennington 74, ii/iii

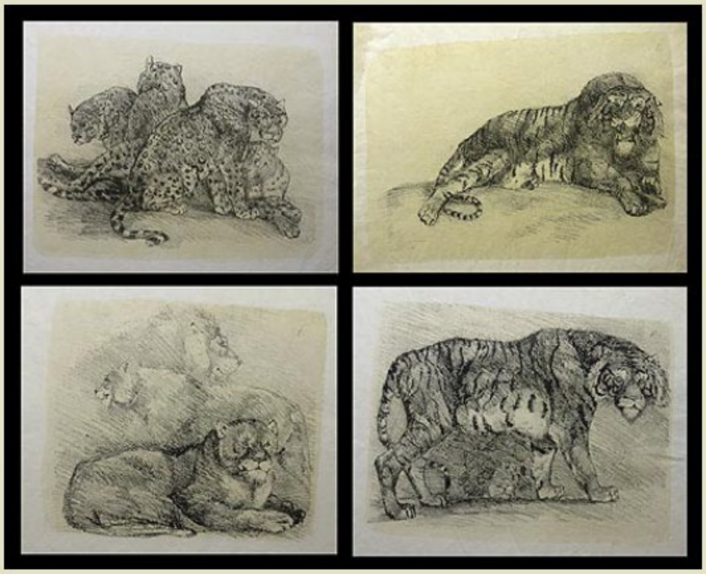
Condition: Tipped to album page.
[28020]
£500



57. Angelica se présentat á Sacripante
Copper engraving
Francesco Bartolozzi after Angelica Kauffman
1783
Image 152 x 110 mm, Plate 235 x 158 mm, Sheet 293 x 212 mm
mounted
Illustration to 'Orlando furioso' translated from the Italian of Lodovico Ariosto, by John Hoole (London: 1783).

Francesco Bartolozzi (1727-1815), the son of a goldsmith, studied painting in Florence, trained as an engraver in Venice and began his career in Rome. In 1763 Richard Dalton, art dealer and librarian to George III, met him and invited him to London, promising him a post as engraver to the king. Bartolozzi moved to London the following year, and remained for thirty-five years. He executed numerous engravings for the king. He also made many engravings of paintings by Italian masters and by his friend, the painter Giovanni Cipriani. In 1768 Bartolozzi was the only engraver to become a founder member of the Royal Academy of Arts. He moved to Lisbon in 1802 as director of the National Academy.

The Swiss born Angelica Kauffmann (1741-1807) was an artist of international training and reputation. She was escorted by her artist-father to study the Old Masters in the major Italian cities. Time spent with the English community in Rome convinced her to come to London in 1766 where she joined Sir Joshua Reynolds's social circle. Her reputation for portraiture and history painting led to her becoming a founder member of the Royal Academy in 1768. Excluded from the life class, Kauffmann developed her own brand of history painting which focused on female subjects from classical history and mythology.
De Vesem 1648 ii/v
[27917]
£100



58. Spilsbury's Studies of the Wild Animals, from Nature, being impressions from the original designs, on stone, by Edgar Ashe Spilsbury, Animal Painter (c.1803-05).
Chalk Lithograph
Edgar Ashe Spilsbury after George Stubbs
Sold by COLNAGHI and Co. Cockspur Street, and by P. ANDRE, at his Polyautographic Office, No.5, Buckingham Street, Fitzroy-Square. [1803-1805]
Image 320 x 425 mm, Sheet 485 x 600 mm
unmounted
Set of four plates in original paper wrappers: Plate 1. - A Tyger Snarling, Plate 2. - Young Lionesses. Plate 3. - Panthers. Plate 4 - The Tyger.

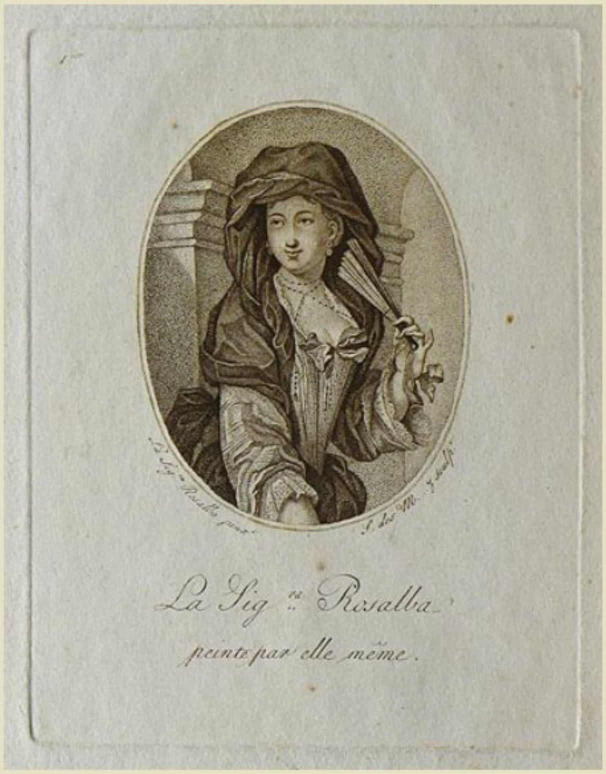
Edgar Ashe Spilsbury was an animal painter and engraver, who studied with the seminal artist George Stubbs (1724-1806) during an apprenticeship at Chelsea Hospital in the 1790s. Spilsbury was a member of the Royal College of Surgeons from 1801 to 1840 and he exhibited animal paintings at the Royal Academy between 1800 and 1814. In 1801 he lived at Duke Street, Portland Place, a few yards from Stubbs' house in Somerset Street. From there he moved to Soho Square, and eventually settled in Walsall. A memoir of Spilsbury in Walsall Public Library records that he owned 'several Sketch Books which contained numerous spirited sketches and studies of Lions, Tigers &c' and that 'Mr Spilsbury expressed much attachment to and value for these remains of his old master, as they were presents from him.'

Two compositions used in Spilsbury's lithographs reappeared with definite attribution to Stubbs in 1823. John Landseer's Twenty Engravings of Carnivorous Quadrupeds contained four etchings by Thomas Landseer after Spilsbury's reductions from Stubbs: a variation on the snarling tiger; four panthers, another composition with three panthers, and a version of Tygers at Play. Landseer confirmed that all his son's etchings after Stubbs came from a sketch-book owned by Spilsbury. As Plate 4., The Tyger is signed by Spilsbury, it is believed to be an original composition.

Lennox-Boyd 141,142.143, 669

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Binding holes to left hand of sheet as issued, light creases to sheet, small tears to edges of sheets, water stain to top left corner of sheets, and stain to bottom left corner of sheets.
£1,500



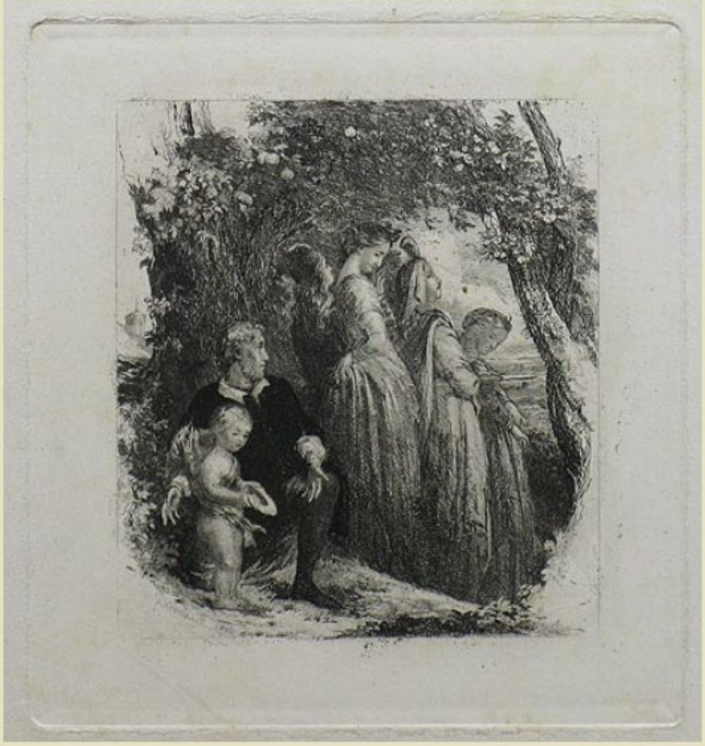
59. La Sigra. Rosalba peinte par elle meme.
Stipple printed in sepia
after Rosalba Giovanni Carriera
c.1780
Image 95 x 73 mm oval, Plate 160 x 120 mm, Sheet 210 x 165 mm
unmounted
Rosalba Carriera (1675 – 1757) was a Venetian Rococo painter. In her younger years, she specialized in portrait miniatures. She later became known for her pastel work, a medium appealing to Rococo styles for its soft edges and flattering surfaces.

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: A few spots of foxing to the sheet inside of plate but not affecting image.
[3002]
£100

Victorian

Richard Redgrave



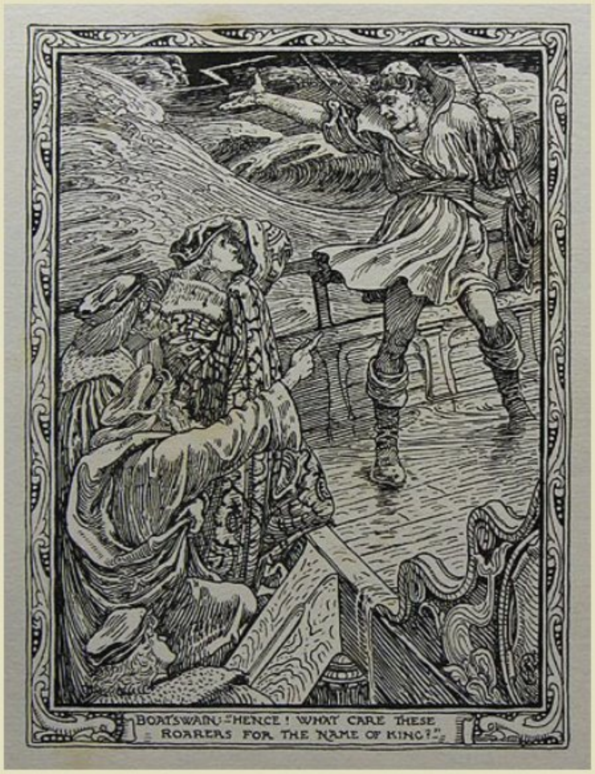
60. [Ladies and Cherub look out from a Forest]
Etching
Richard Redgrave
1849
Image 95 x 85 mm, Plate 124 x 114 mm, Sheet 217 x 148 mm
unmounted
Richard Redgrave (1804-1888) was a British draughtsman, painter and printmaker. He is best-known for his genre paintings including The Sempstress (1844), Country Cousins (1847-48) and The Outcast (1851) Whilst working for his father's manufacturing company, Redgrave often visited the British Museum to make drawings of the marbles. His work The River Brent, near Hanwell of 1825, saw him admitted to the Royal Academy the following year. In 1830, Redgrave left his father's company to work as a full-time art teacher. In 1840 Redgrave was elected an Associate of the Royal Academy, and later became an Academician in 1851. In 1847 Redgrave taught at the Government School of Design (now the Royal College of Art) as a lecturer in Botany. He was promoted to Head Teacher the following year and became Art Superintendant in 1852. He was Inspector-General for Art at the Science and Art Department in 1857, and Art Director of the South Kensington Museum (now the Victoria and Albert Museum). Redgrave was incredibly important in the establishment of the museum, and was responsible for securing the art collections of Richard Sheepshanks and Richard Ellison. He received the cross of the Legion of Honour after serving on the executive committee of the British section of the Paris Exhibition of 1855. As Surveyor of the Queen's Pictures, between 1855 and 1880, Redgrave produced a thirty-four volume catalogue detailing the paintings at Windsor Castle, Buckingham Palace, Hampton Court and other royal residences. With his brother Samuel, Redgrave

wrote the acclaimed A Century of Painters of the English School (1866).
[27948]
£120

Walter Crane

From a series of eight Wood Engravings illustrating Shakespeare's 'The Tempest', issued unbound in 1893. The images were also used as illustrations to the book 'The Story from the Tempest from the play of Shakespeare Retold by Alice Spencer Hoffman', in 1894. The set was limited to 650 copies sold bound or unbound in a portfolio.

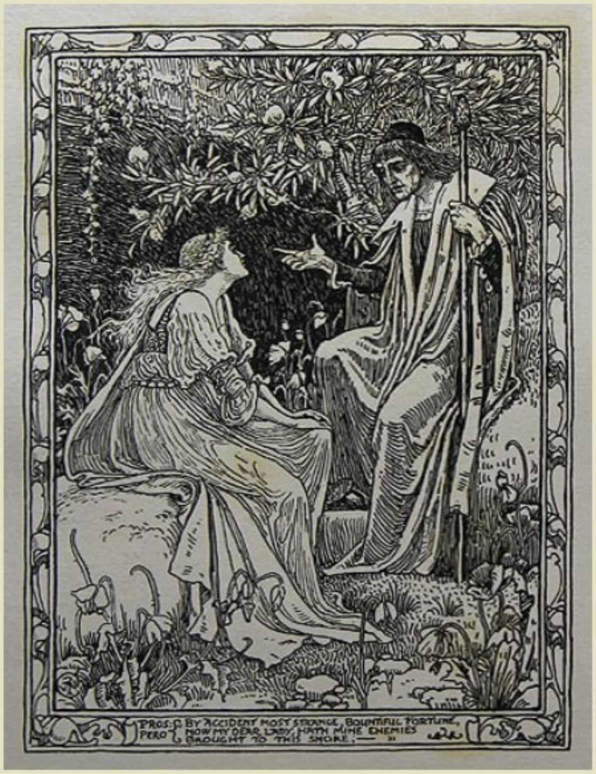
Walter Crane (1845–1915) was an English artist and book illustrator. He is considered to be the most prolific and influential children's book creator of his generation. He is also thought of as one of the strongest contributors to the child's nursery motif that the genre of English children's illustrated literature would exhibit in its developmental stages in the latter nineteenth-century. A prominent part of the Arts and Crafts movement, Crane produced an array of paintings and illustrations, inspired by writers such as Shakespeare, Spenser and Grimm.


BOATSWAIN:-"HENCE! WHAT CARE THESE ROARERS FOR THE NAME OF KING?"

61. Act I, Scene I. Boatswain.- Hence! what care these roarers for the name of the king?
Wood Engraving
Duncan C.Dallas after Walter Crane
Published by J.M Dent & Co., Aldine House, London, 1893.
Image 192 x 142 mm, Sheet 283 x 237 mm
unmounted

The print depicts the boatswain standing at right on the deck of the ship addressing three passengers. In the background crashing waves and a lightning bolt indicate a heavy storm.

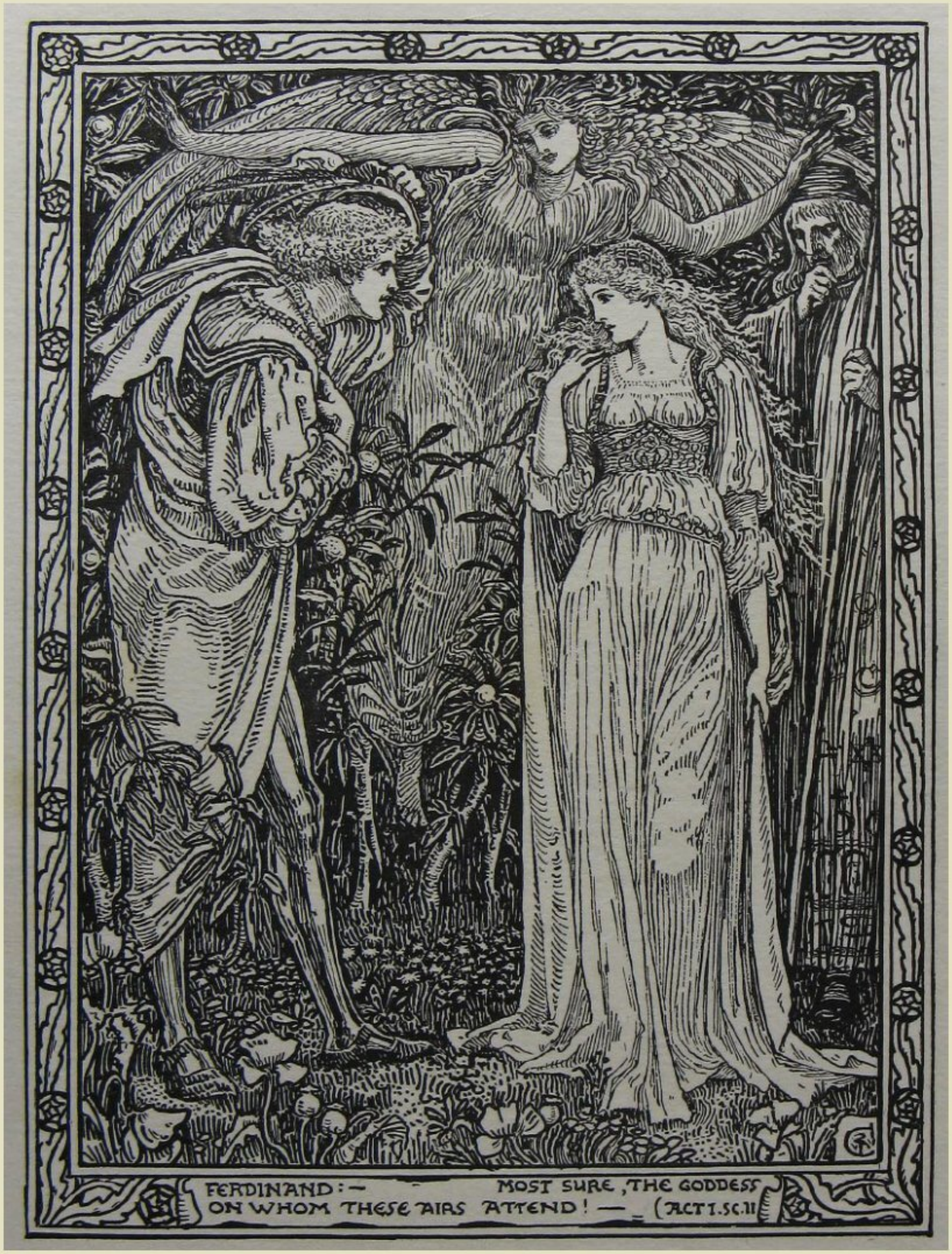
Lettered at lower right corner of image with 'C' encircling a small image of a bird, as a reference to 'Crane.'
[27994]
£175


PROS.- BY ACCIDENT MOST STRANGE, BOUNTIFUL FORTUNE, NOW MY DEAR LADY, HATH MINE ENEMIES BROUGHT TO THIS SHORE.

62. Act I, Scene II. Prospero.- By accident most bountiful Fortune, now my dear lady, hath mine enemies brought to this shore.
Wood Engraving
Duncan C.Dallas after Walter Crane
Published by J.M Dent & Co., Aldine House, London, 1893.
Image 191 x 140 mm, Sheet 283 x 237 mm
unmounted

The print depicts Miranda seated in a garden, receiving instruction from Prospero who sits under a pomegranate tree.

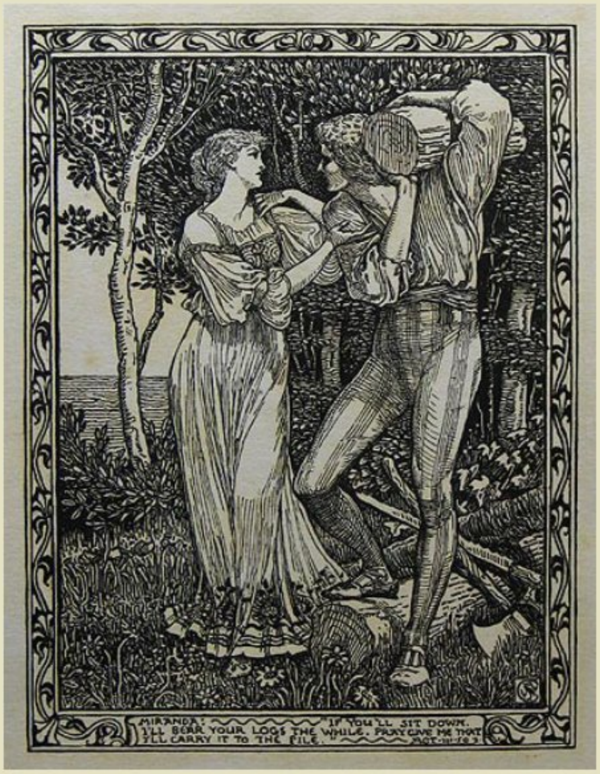
Lettered at lower right corner of image with 'C' encircling a small image of a bird, as a reference to 'Crane.'
[28000]
£200


FERDINAND:— MOST SURE, THE GODDESS
ON WHOM THESE AIRS ATTEND! — (ACT I. SC. II

63. Act I, Scene II. Ferdinand.- Most sure, the goddess on whom these airs attend.
Wood Engraving
Duncan C.Dallas after Walter Crane
Published by J.M Dent & Co., Aldine House, London, 1893.
Image 192 x 139 mm, Sheet 286 x 235 mm
unmounted

The print depicts a garden, where Ferdinand, at left, admires Miranda, standing at right. At the far right, Prospero looks on, whilst Arial levitates behind the couple with his arms outspread.

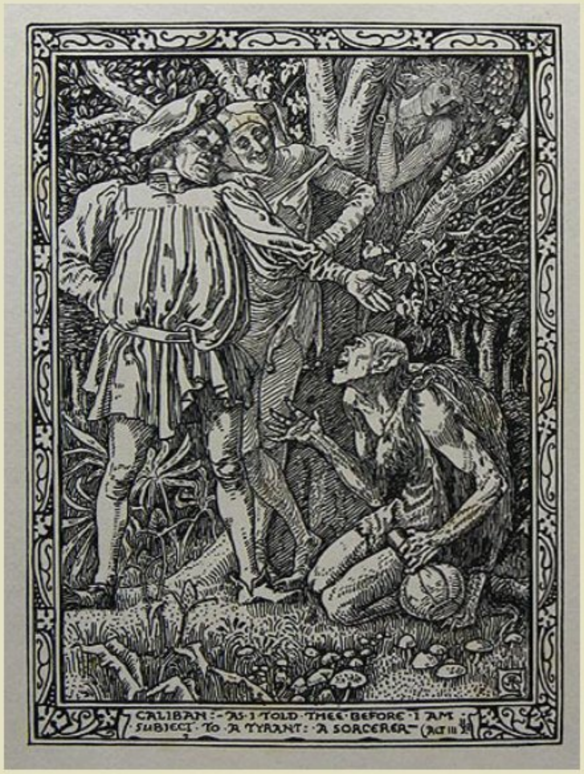
Lettered at lower right corner of image with 'C' encircling a small image of a bird, as a reference to 'Crane.'
[27998]
£275


MIRANDA: "IF YOU'LL SIT DOWN.
I'LL BEAR YOUR LOGS THE WHILE. PRAY GIVE ME THAT
I'LL CARRY IT TO THE PILE."
ACT·III·SC·I

64. Act III, Scene I. Miranda-If you'll sit down I'll bear your logs the while. Pray give me that, I'll carry it to the pile.
Wood Engraving
Duncan C.Dallas after Walter Crane
Published by J.M Dent & Co., Aldine House, London, 1893.
Image 192 x 142 mm, Sheet 283 x 238 mm
unmounted

The print depicts the edge of a forest, where Miranda, at left, addresses Ferdinand, whilst he carries a log on his shoulder and stands with one foot on another. An axe and saw can be seen resting on a log by Ferdinand's leg.

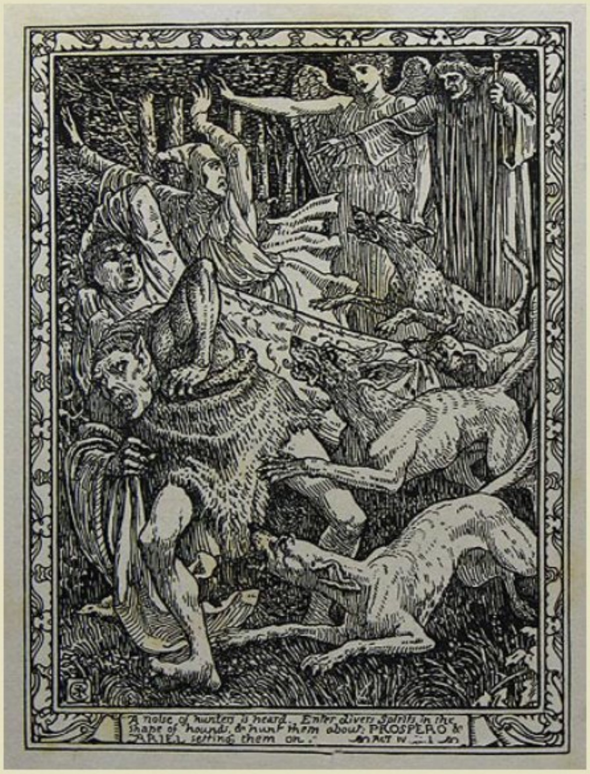
Lettered at lower right corner of image with 'C' encircling a small image of a bird, as a reference to 'Crane.'
[27993]
£200


CALIBAN:-AS·I·TOLD·THEE·BEFORE·I AM·
SUBJECT·TO·A TYRANT:·A SORCERER-(ACT III

65. Act III, Scene II. Caliban-As I told thee before, I am subject to a tyrant, a sorcerer.
Wood Engraving
Duncan C.Dallas after Walter Crane
Published by J.M Dent & Co., Aldine House, London, 1893.
Image 195 x 140 mm, Sheet 287 x 236 mm
unmounted

The print depicts Caliban, standing at left with Trinculo next to him. They are engaged in conversation with Stephano, kneeling at right, holding a bottle, as Ariel watches from amongst the branches of a tree.

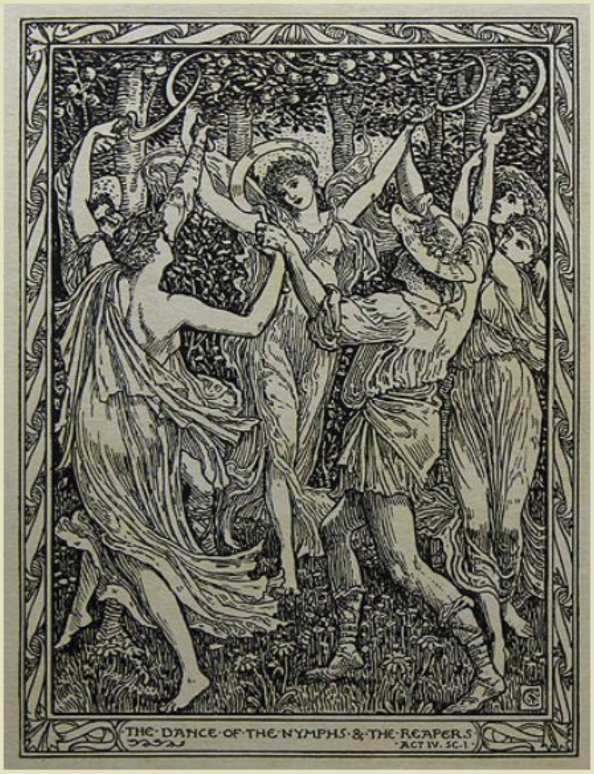
Lettered at lower right corner of image with 'C' encircling a small image of a bird, as a reference to 'Crane.'
[27992]
£175


"A noise of hunters is heard. Enter divers Spirits in the shape of hounds, & hunt them about; PROSPERO & ARIEL setting them on."
ACT IV

66. Act IV, Scene I. A noise of hunters is heard. Enter divers spirits in the shape of hounds, and hunt them about: Prospero and Ariel setting them on.
Wood Engraving
Duncan C.Dallas after Walter Crane
Published by J.M Dent & Co., Aldine House, London, 1893.
Image 194 x 141 mm, Sheet 287 x 238 mm
unmounted

The print depicts a group of dogs chasing Caliban, Stephano and Trinculo under the directions of Prospero and Ariel, who stand to the right in the background.

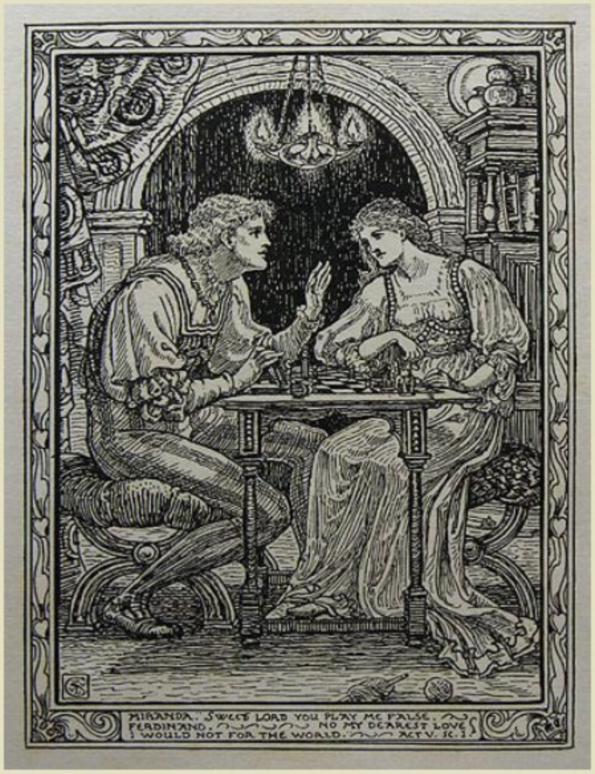
Lettered at lower right corner of image with 'C' encircling a small image of a bird, as a reference to 'Crane.'
[27996]
£200


THE·DANCE·OF·THE·NYMPHS·&·THE·REAPERS
·ACT IV. SC. I·

67. Act IV, Scene I. The Dance of the Nymphs and the Reapers.
Wood Engraving
Duncan C.Dallas after Walter Crane
Published by J.M Dent & Co., Aldine House, London, 1893.
Image 192 x 143 mm, Sheet 285 x 240 mm
unmounted

The print depicts reapers and nymphs in flowing robes dancing in a circle among flowers and fruit trees.

Lettered at lower right corner of image with 'C' encircling a small image of a bird, as a reference to 'Crane.'
[27999]
£275


MIRANDA: SWEET LORD YOU PLAY ME FALSE.
FERDINAND. NO MY DEAREST LOVE
I WOULD NOT FOR THE WORLD. ACT V. SC. I.

68. Act V, Scene I. Miranda.- Sweet lord, you play me false. Ferdinand.- No, my dearest love, I would not for the world
Wood Engraving
Duncan C.Dallas after Walter Crane
Published by J.M Dent & Co., Aldine House, London, 1893.
Image 192 x 142 mm, Sheet 283 x 237 mm
unmounted

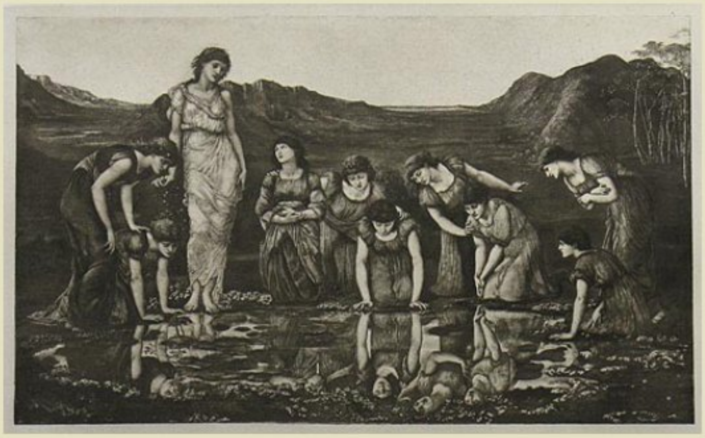
The print depicts an elaborate interior with Ferdinand seated at a table at left and Miranda at right, playing chess.

Lettered at lower right corner of image with 'C' encircling a small image of a bird, as a reference to 'Crane.'
[27995]
£200

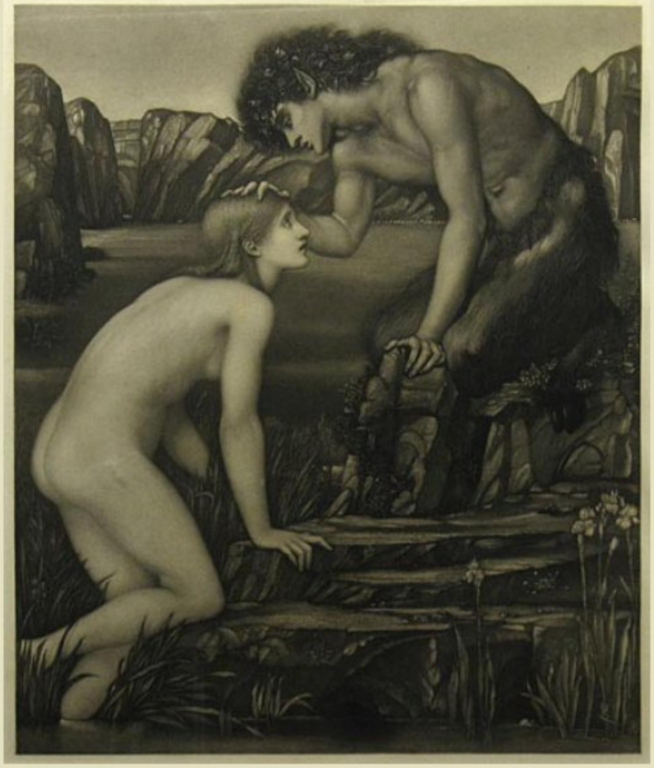
Pre-Raphaelite

after Edward Burne-Jones

Edward Burne-Jones (1833 - 1898) was a painter, watercolourist, designer and illustrator. Born in Birmingham, Edward Jones enrolled at Exeter College, Oxford, at the age of tweny as a preliminary to taking Holy Orders. It his here that he met William Morris, a fellow-undergraduate. They saw and admired Pre-Raphaelite paintings, and soon decided that their future lay in art. In 1856 Jones succeeded in meeting Rossetti, who took him on informally as a pupil, and in the summer of 1857 invited him to take part in the Oxford Union decoration. In one sense the term 'Pre-Raphaelite' is more appropriate to him than to Holman Hunt, Millais, Madox Brown and the others: though his point of departure was the romantic mediaevalism of Rossetti, his mature work, however different in total effect, is rich in conscious echoes of Botticelli, Mantegna and other Italian masters of the fifteenth century. In the Mirror of Venus, not only is the quattrocento evoked, but so too are Burne-Jones' philhellenistic tastes. The figures in the work wear classical garments and appear in a linear frieze-like manner.



69. [The Mirror of Venus]
Photogravure
after Edward Burne-Jones
c. 1900
Image 267 x 160 mm, Plate 295 x 187 mm, Sheet 426 x 312 mm
unmounted
Condition: Time toning to the top of the sheet. Two spots of foxing to the extremities of the sheet. One spot to the bottom left-hand corner of the print, just inside the platemark; image unaffected.
[28169]
£280

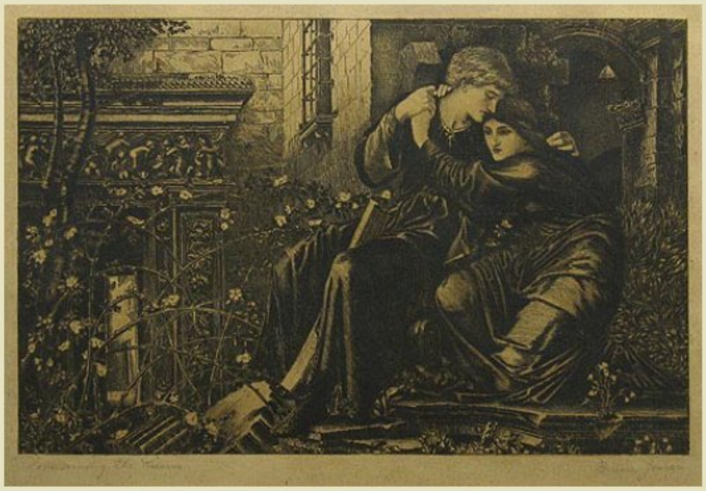


70. [Pan and Psyche]

Mezzotint
Charles William Campbell after Edward Burne-Jones
London. Published 1st Jan.ry 1887 by Rob.t Dunthorne at the Rembrandt Head in Vigo Street. W.
Image 354 x 296 mm, Plate 460 x 354 mm, Sheet 567 x 518 mm
framed
Pan resting his hand lovingly on Psyche's head, at the edge of a pool surrounded by rocks, kneeling higher than her on the right, while she kneels naked, one foot in the water.

Charles William Campbell (1855 - 1887). Mezzotint engraver and painter, born in Tottenham (Middlesex); worked for his architect father in London from 1870 to 1878, and studied at the Ruskin School of Drawing, Oxford. Studied mezzotint engraving with Hubert Herkomer while the painter Edward Burne-Jones encouraged him to work in London. Exhibited at the RA in 1887. His total oeuvre consisted of 12 completed, and 7 unfinished plates.

Ex. Col.: Hon. Christopher Lennox Boyd.
[28168]
£1,600



71. Love Among the Ruins
Etching
Luke Thompson Taylor after Edward Burne-Jones
c. 1905, Virtue & Co, London.
Image 253 x 164 mm, Sheet 298 x 229 mm
unmounted
Burne-Jones' work depicts a youth and maiden embracing in an overgrown court of an Italian renaissance palace. They are situated beside a flowering rose with thorns. The print was published in the Art Journal by Virtue & Co, London. The journal existed in order to promote art by distributing specially commissioned works by means of a lottery among its members.

Condition: General time toning. The sheet trimmed and a lighter mark is made around the image by an acidic mount. The image itself is unaffected. Proof impression. Artist's name and title are inscribed in pencil. This is not by the hand of Burne-Jones though, for the print was published posthumously.
[28183]
£275

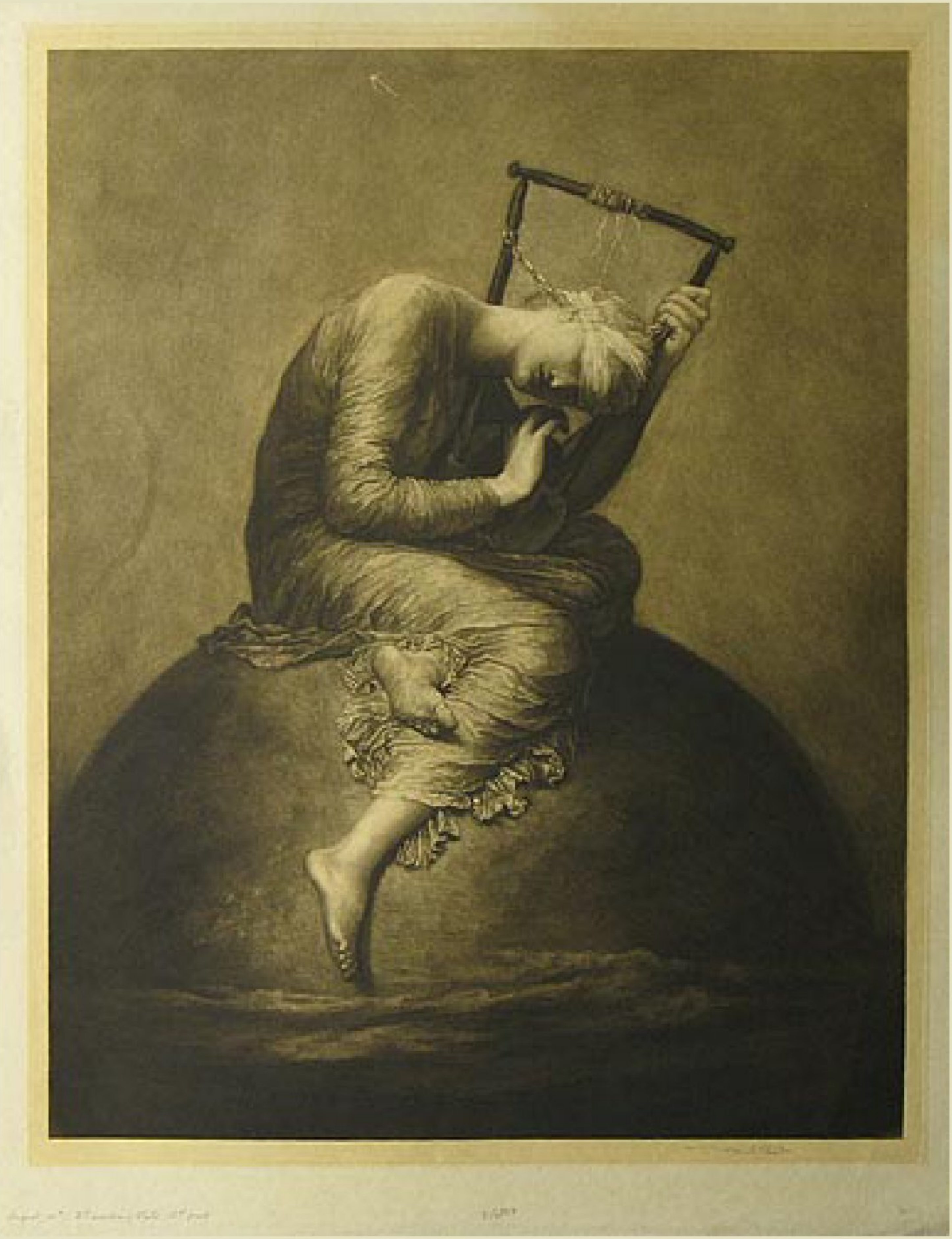
after George Frederick Watts

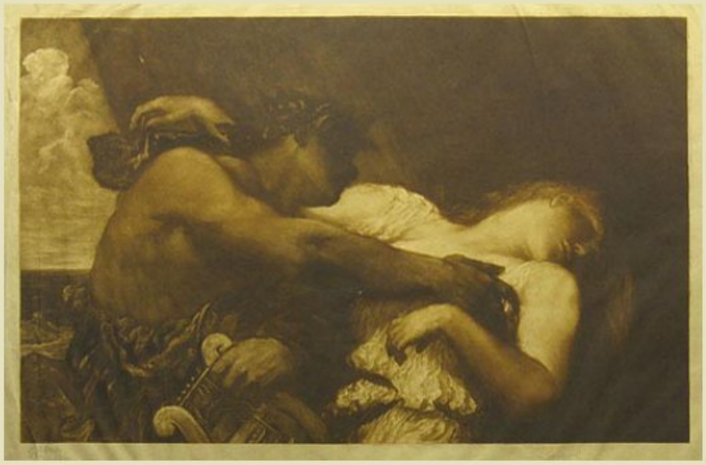
George Frederic Watts, (1817 – 1904) was a popular English Victorian painter and sculptor associated with the Symbolist movement. Watts became famous in his lifetime for his allegorical works, such as Hope and Love and Life. These paintings were intended to form part of an epic symbolic cycle called the "House of Life", in which the emotions and aspirations of life would all be represented in a universal symbolic language. His large allegorical works on universal themes appealed deeply to the Victorians, and he was considered to be the greatest English artist of his age.

72. Hope
Mezzotint
Frank Short after George Frederick Watts
c. 1890
Image 485 x 380 mm, Plate 500 x 395 mm, Sheet 560 x 450 mm
unmounted
Signed in pencil by Sir Frank Short.
Pencil inscription below image reads: August 12th, 3rd working state. 2nd proof.

Sir Frank Short (1857-1945) was born in Stourbridge, Worcestershire. He trained as an engineer but abandoned this career for art. He studied at South Kensington (later the Royal College of Art) and Westminster Schools of Art, London. He won gold medals at the Paris Salon for engraving and from 1891 until his retirement in 1924 he taught engraving at the Royal College of Art. The discipline he required from his students was largely responsible for the excellence of British etchings in the inter-war period. From 1910 to 1939 he was President of the Royal Society of Painter-Etchers, and in this capacity he was awarded a knighthood. In all, he produced some 209 etchings and drypoints and his subject matter included seascapes and foreshores from around Bosham and Rye in Sussex, the Mersey in the North West of England, Polperro and Seaford in Cornwall, as well as views in Holland. He worked directly from nature onto the plate which as the artist Martin Hardie observed makes demands upon the nerves and which gives the line a tremorous quality. His atmospheric nocturnes show something of his admiration of the work of James McNeil Whistler.

Ex.Col.: Hon. Christopher Lennox-Boyd
[27911]
£1,100

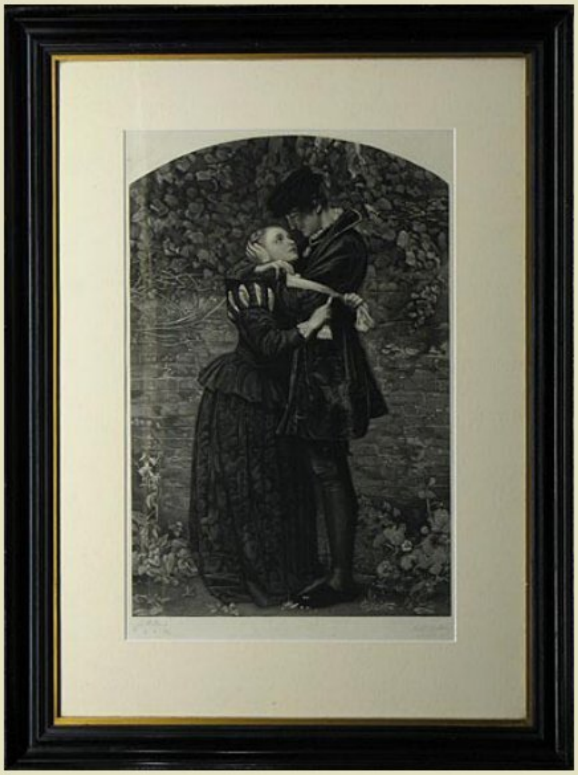




73. Orpheus and Eurydice
Mezzotint
Frank Short after George Frederick Watts
London. Published Oct.r 1st 1889 by Rob.t Dunthorne at the Rembrandt Head, Vigo Street, W.
Image 310 x 495 mm, Plate 350 x 525 mm, Sheet 450 x 605 mm
unmounted
Signed in pencil by artist and engraver.
Printed by Frederick Goulding.
Edition 300. Proof printed on Japon paper

Ex.Col.: Hon. Christopher Lennox-Boyd

Condition: Tipped to backing sheet, creases to left hand side of sheet and image.
[27909]
£800

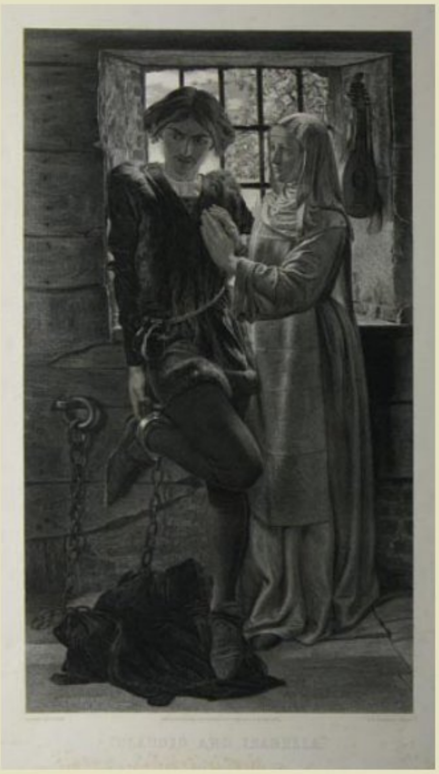


74. A Huguenot, on St. Bartholomew's Day, Refusing to Shield Himself from Danger by Wearing the Roman Catholic Badge
Mezzotint
Robert Bowyer Parkes after John Everett Millais
Published December 10th 1880, by B.Brookes, 171 Strand, London
Image 471 x 314 mm
framed
The scene depicts a pair of young lovers in an embrace. Hidden within this clasp, the girl attempts to fasten a white armband to her beloved; a sign of allegiance to Roman Catholicism. The young man gently declines, thus condemning himself to death. The incident refers to the St. Bartholomew's Day massacre in 1572 when French Protestants were slaughtered in Paris in obedience with the proclamation of the Duc de Guise.

Condition: Proof engraving before title. Engraved signature of J.E Millais to the left, R.B.Parkes, inscribed in pencil, appears on the right. Singular spot of foxing to the top left-hand corner. Image is unaffected.

Sir John Everett Millais, 1st Bt (1829-1896) was a painter and the president of the Royal Academy. Born in Southampton, Millais entered the Royal Academy schools at the age of eleven, exhibiting his first work at the RA aged sixteen. In 1848 together with William Holman Hunt and Dante Gabriel Rossetti he formed the Pre-Raphaelite Brotherhood. He painted some of the movement's masterpieces, including Lorenzo and Isabella and Christ in the House of His Parents; works which also caused furious controversy. He became President of the RA after Leighton's death in 1896.

Robert Bowyer Parkes was a mezzotint and stipple engraver. He was active in London between 1867 and 1883, and engraved many reproductions.
[28015]
£750



75. Claudio and Isabella
Mixed method
William Henry Simmons after William Holman Hunt
E. Gambart & Co. Wednesday 15th June 1864
Image 625 x 357 mm, Plate 730 x 470 mm, Sheet 880 x 603 mm unmounted
From Shakespeare's Measure for Measure. Claudio is condemned to death for having sex with a woman. Here, in a prison cell, his sister, Isabella, pleads with him not to ask her to buy his life with her virtue, by giving herself to the evil Antonio. The interior is taken from the Lollards' prison at Lambeth Palace.

William Henry Simmons (1811 - 1882), was an engraver of mixed method mezzotints and engravings with etching.

William Holman Hunt (1827-1910) entered the Royal Academy Schools in 1844 where he met Millais, who was to become his closest friend. A founding member of the Pre-Raphaelite Brotherhood, 1848, and throughout his life an adherent to Pre-Raphaelite principles. In the seventies and eighties, Hunt became increasingly isolated artistically, his later work concentrating on religious themes informed by successive visits to the Holy Land. He published his autobiographical Pre-Raphaelitism and the Pre-Raphaelite Brotherhood in 1905.

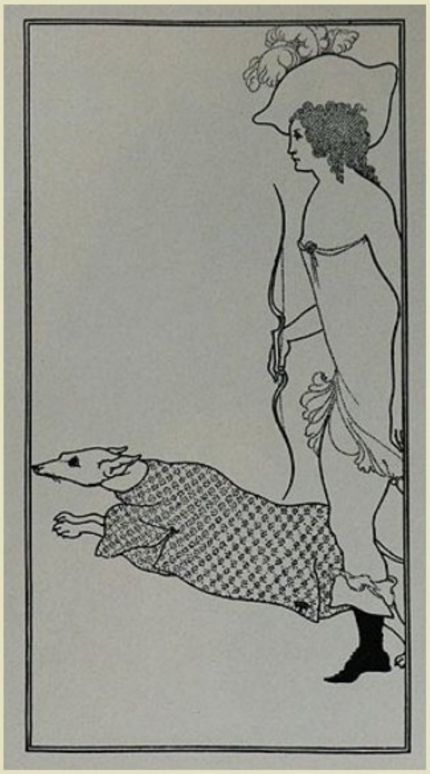
Printsellers Association Index 63, Guise 52, 142 - 3, Engen 78-9, Lennox-Boyd i/i

A.P.	100	£8s8 0d
Present	25	
B.L.	50	£6 6s 0d
L.P.	50	£4 4s 0d
Prints		£2 2s 0d

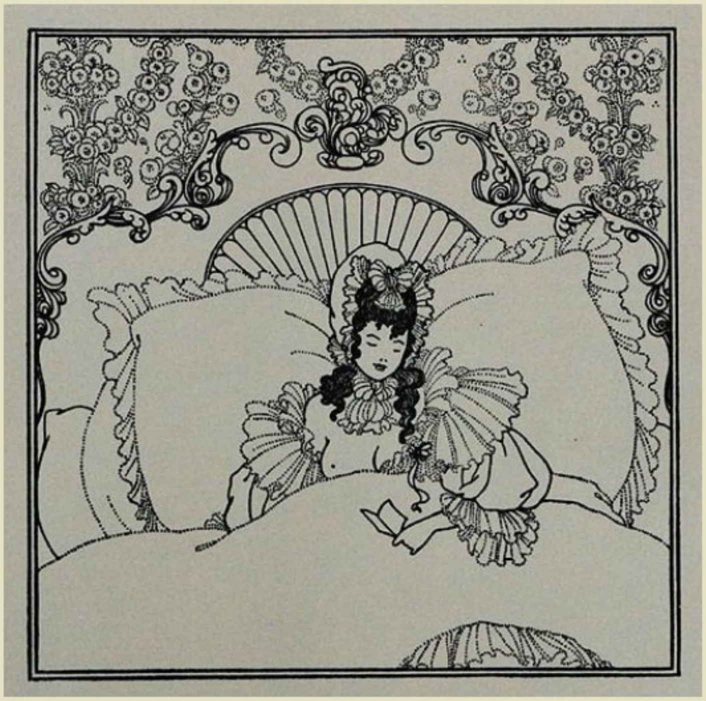
Ex.Col.: Hon. Christopher Lennox-Boyd, Ex. Col. Fürst Liechtenstein

Condition: Some foxing to lower half of sheet including inside of the plate below the title but not affecting image. Minor tear to the left hand margin not affecting plate. Crease to top right hand corner not affecting plate. Fürst Liechtenstein Collection descriptive labels in German pasted to the bottom of sheet - outside of the plate.
[27937]
£1200

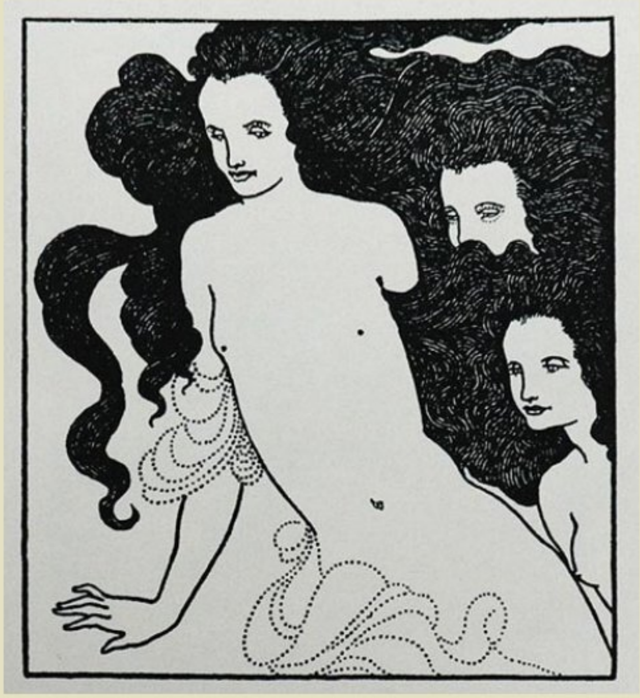
Art Nouveau & 20th Century



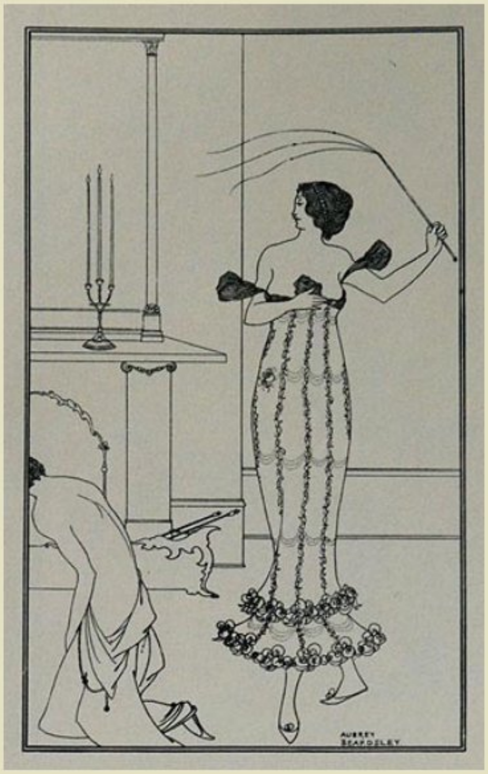
76. Atalanta
Lithograph
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 282 x 151 mm, Sheet 460 x 315 mm
This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 32 in lower left.
[28140]
£60



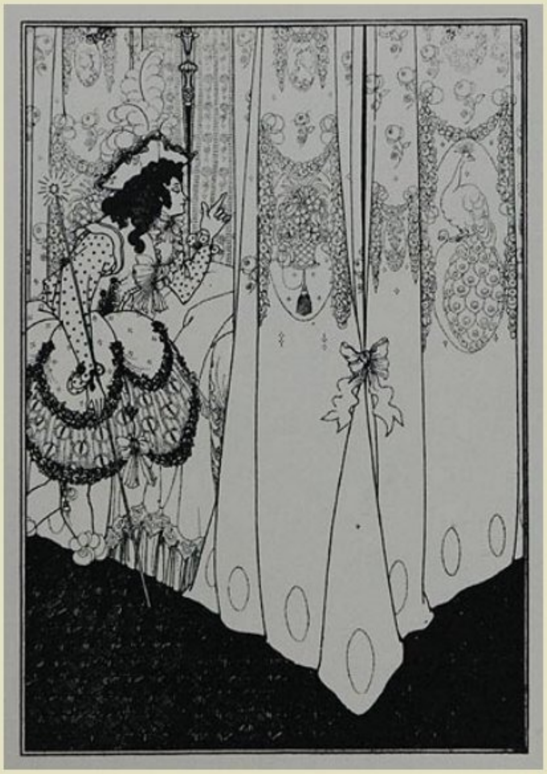
77. The Billet-doux.
Lithograph
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 180 x 180 mm, Sheet 460 x 315 mm
Bill-doux was created as a cover design for Smither's Publishers for "The Rape Of The Lock" in 1896. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 22 in lower left.
Condition: Some creasing to the edge of paper upper left and some finger prints lower left neither affecting image.
[28142]
£60



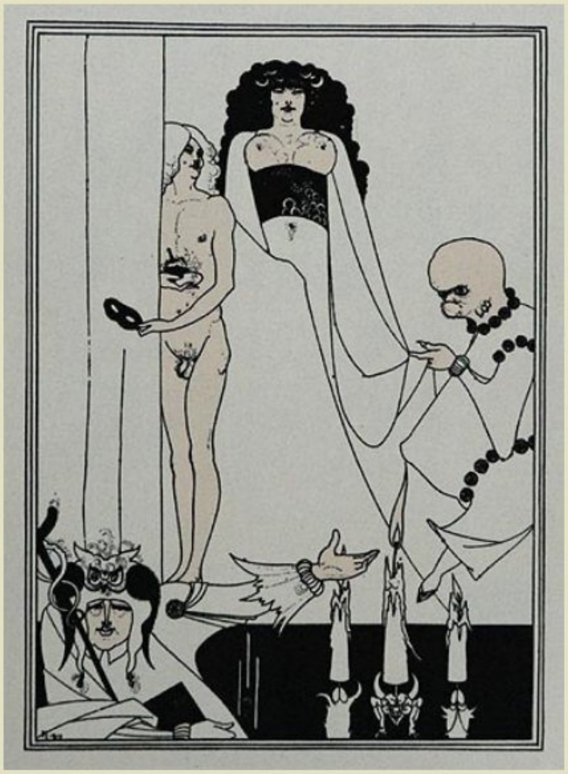
78. The Comedy of the Rhinegold
Lithograph
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 223 x 202 mm, Sheet 460 x 315 mm
This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 30 in lower left.
[28147]
£60



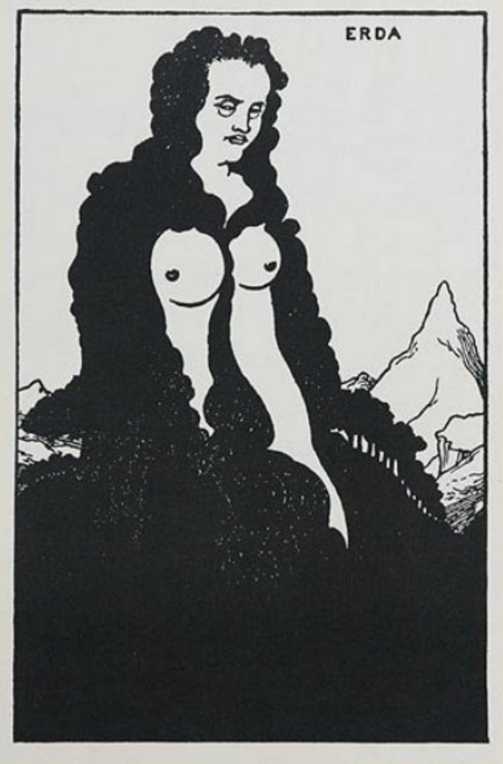
79. Design For Frontispiece to "Earl Lavender."
Lithograph
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 255 x 155 mm, Sheet 460 x 315 mm
This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 25 in lower left.
[28141]
£70



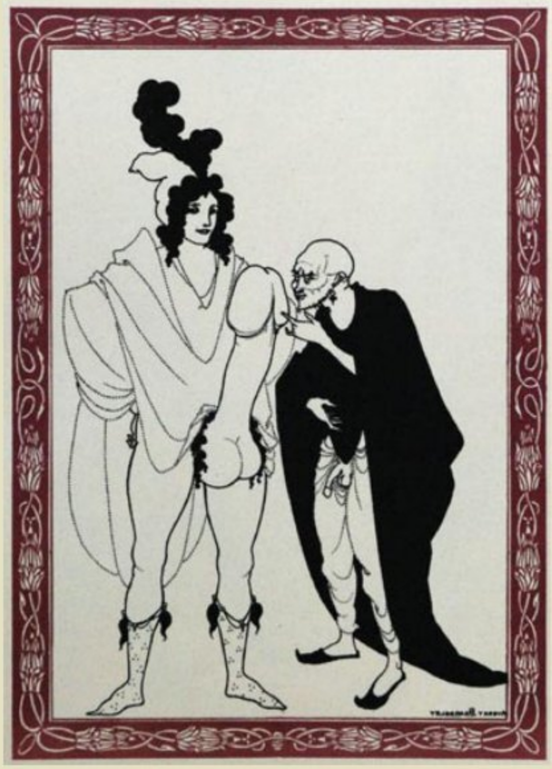
80. The Dream
Lithograph
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 255 x 174 mm, Sheet 460 x 315 mm
An illustration for Smither's Publishers for "The Rape Of The Lock" in 1896.This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 20 in lower left.
[28143]
£60



81. Enter Herodias.
Lithograph printed in two colours
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 232 x 165 mm, Sheet 460 x 315 mm
An illustration for the Salome. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 10 in lower left.
[28145]
£60



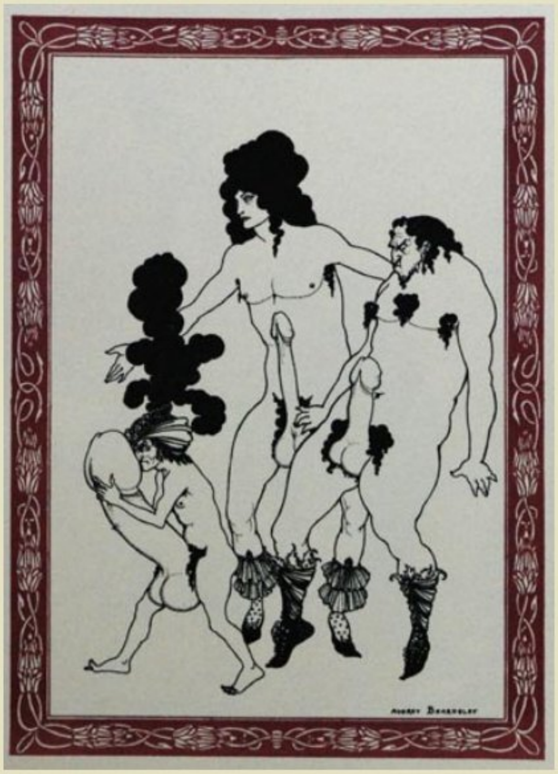
82. Erda
Lithograph
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 265 x 170 mm, Sheet 460 x 315 mm
The fourth of a never-completed series of illustrations for "The Comedy of the Rhinegold" which was reproduced in The Savoy, No.8, December, 1896 .This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 33 in lower left.
[28149]
£60



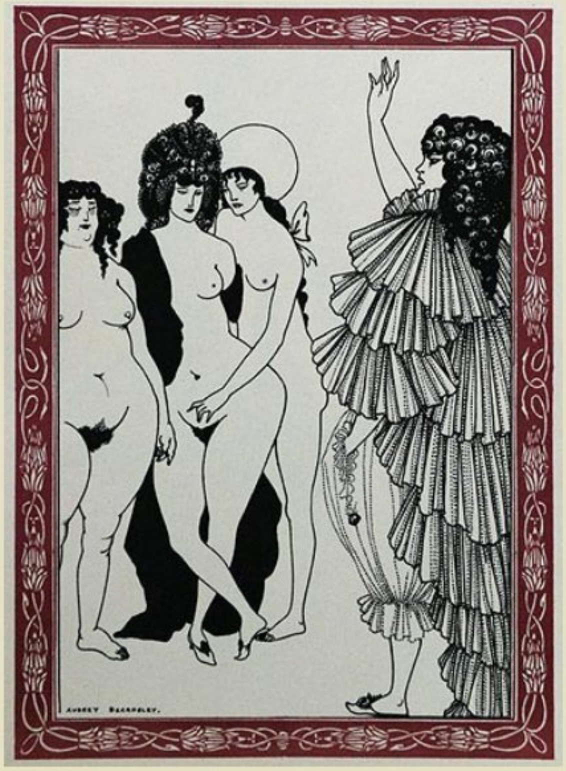
83. The Examination of the Herald
Lithograph printed in two colours
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 270 x 197 mm, Sheet 460 x 315 mm
One of eight plates by Beardsley for The Lysistrata of Aristophanes London: Leonard Smithers, 1896. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. This print is printed in reverse. Page number 7 in lower left.

Aubrey Beardsley's distinctive black and white drawings for Oscar Wilde's Salomé, published in 1894, brought him an extraordinary notoriety whilst still in his early twenties. His work for the periodical The Yellow Book confirmed his position as the most innovative illustrator of the day, but as a result of the hostile moralistic outcry that followed the arrest and trial of Oscar Wilde in early 1895, John Lane and other publishers panicked and dropped Beardsley. Thereafter, almost the only publisher who would use his drawings was Leonard Smithers. Smithers was a brilliant but shady character who operated on the fringes of the rare book trade, issuing small, clandestine editions of risqué books with the boast: 'I will publish the things the others are afraid to touch'. Smithers encouraged Beardsley's already growing interest in French, Latin and Greek texts of this kind and commissioned drawings to illustrate the Satires of the late Roman poet Juvenal and, most famously, Aristophanes's bawdy satirical play Lysistrata.

Beardsley knew of the ancient Greek theatrical tradition whereby the actors in comedies wore enormous stage-prop phalluses. He made appropriate and amusing use of the motif in several of his illustrations to Aristphanes' broad sexual comedy. Here, as on stage, the visual joke lies in the comparison between the youthful vigour displayed by the Herald and the decrepitude of the Athenian elder.
[28152]
£75

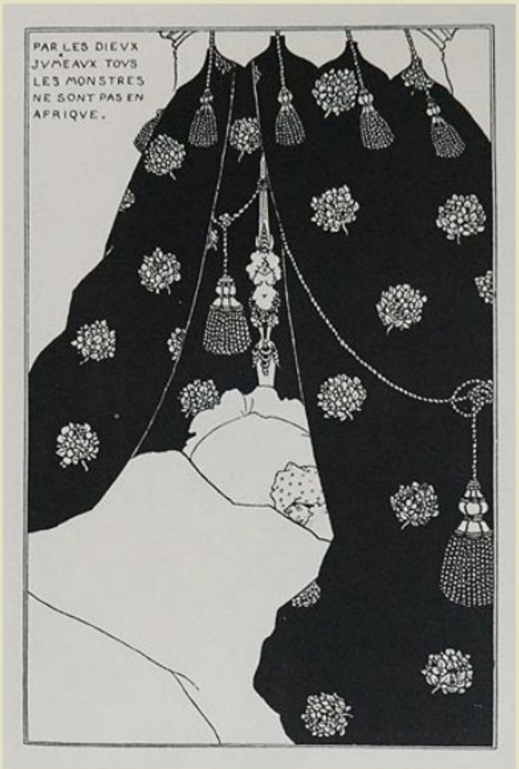


84. The Lacedaemonian Ambassadors
Lithograph printed in two colours
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 270 x 197 mm, Sheet 460 x 315 mm
One of eight plates by Beardsley for The Lysistrata of Aristophanes London: Leonard Smithers, 1896. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. This print is printed in reverse. Page number 7 in lower left.
[28153]
£75


AUBREY BEARDSLEY.

85. Lysistrata Haranguing the Athenian Women
Lithograph printed in two colours
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 270 x 197 mm, Sheet 460 x 315 mm
One of eight plates by Beardsley for The Lysistrata of Aristophanes London: Leonard Smithers, 1896. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 3 in lower left.

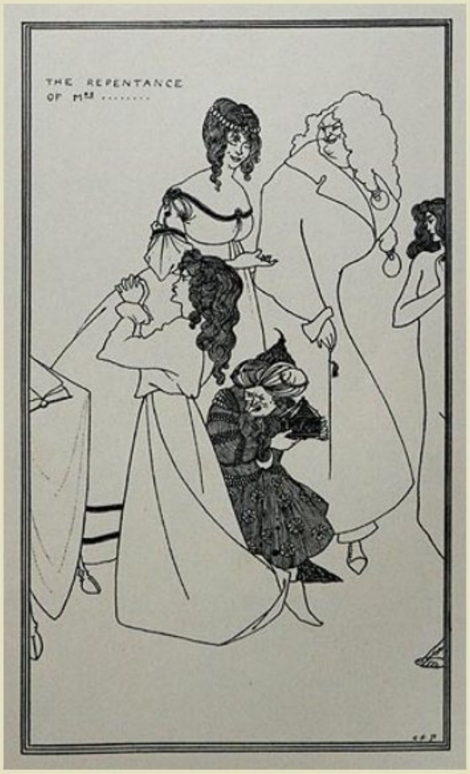
The illustration depicts the key moment in the play at which Lysistrata exhorts the Athenian women to abstain from all sexual congress with their husbands until peace is declared between the Athenian men and the Lacedaemonians. The prospect of a sustained period of abstinence leads one of the women to make an overt sexual advance on another.
[28150]
£75



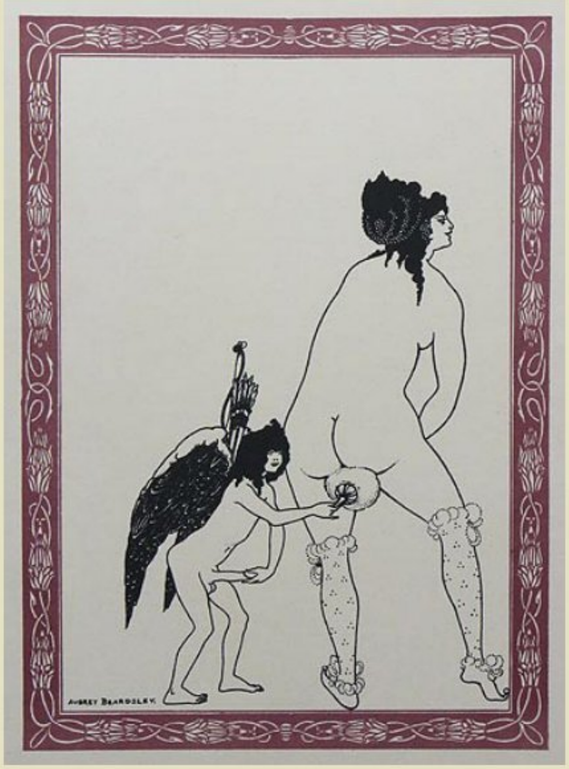
86. Par Les Dieux Jumeaux Tous Les Monstres Ne Sont Pas en Afrique.
Lithograph
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 259 x 169 mm, Sheet 460 x 315 mm
A self-portrait of Aubery Beardsley in bed, which he originally drew in 1894. This edition of this portrait is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. The French in the upper left corner reads, “By the gods, all the monsters are not in Africa.” Page number 23 in lower left.

Refrence: Sturgis, Alexander, Rupert Christiansen, Lois Oliver and Michael Wilson Rebels and Martyrs. The Image of the Artist in the Nineteen Century. London: The National Gallery Company Limited, 2006. ISBN: 1857093461

Condition: Crease in lower right not affecting image.
[28135]
£60

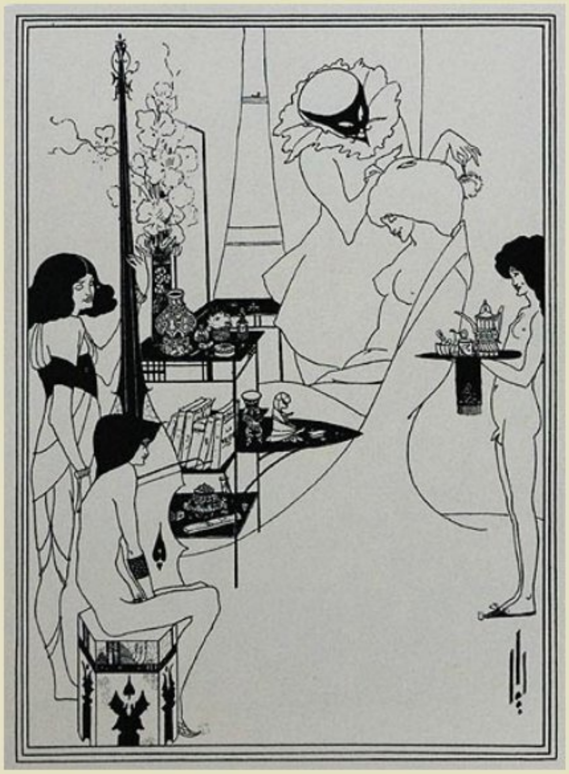


87. The Repentance of Mrs....
Lithograph
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 310 x 182 mm, Sheet 460 x 315 mm
An illustration for the Yellow Book , c. 1896. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 19 in lower left.
[28144]
£60

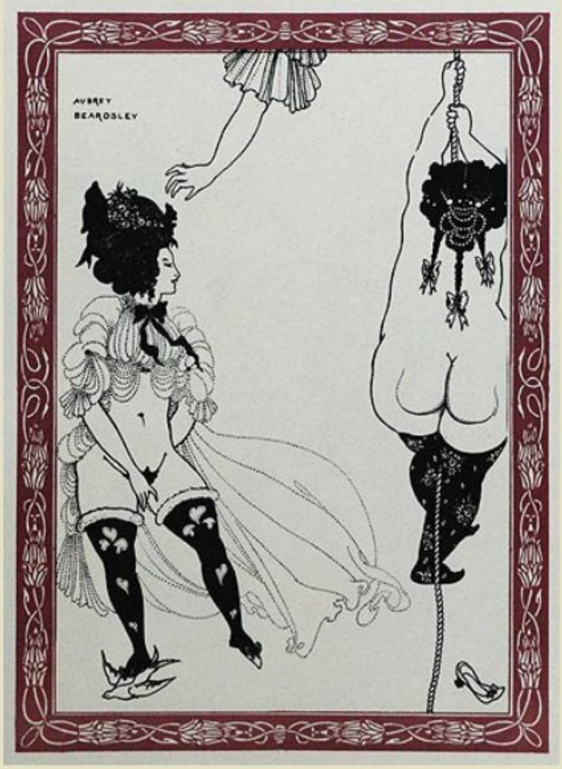


88. The Toilet of Lampito
Lithograph printed in two colours
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 270 x 197 mm, Sheet 460 x 315 mm
One of eight plates by Beardsley for The Lysistrata of Aristophanes London: Leonard Smithers, 1896.. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. This print is printed in reverse. Page number 7 in lower left.

Beardsley's illustrations capture the amusing, bawdy quality of Aristophanes' text and also reveal the extent to which the artist had absorbed the frank humour of the early Greek vase-painters, whose work he had studied in the British Museum.
[28154]
£75

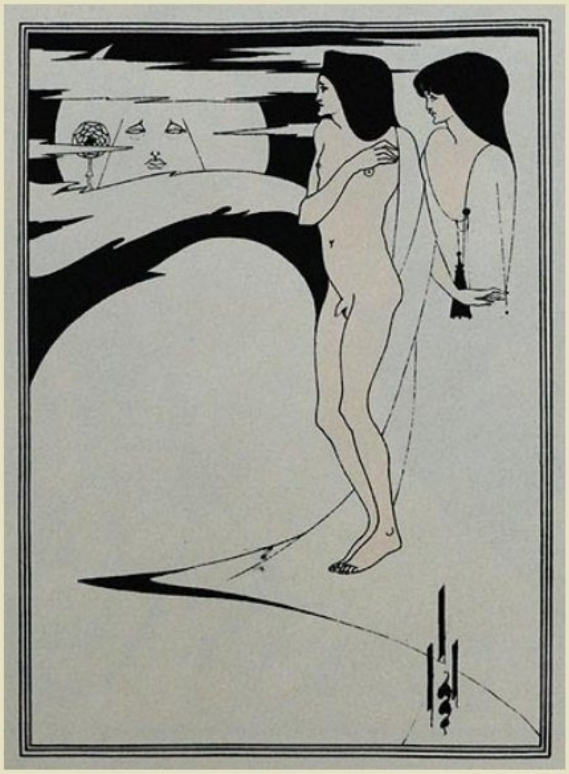


89.The Toilette of Salome.
Lithograph
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 252 x 180 mm, Sheet 460 x 315 mm
An illustration for the Salome. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 12 in lower left.
[28146]
£60

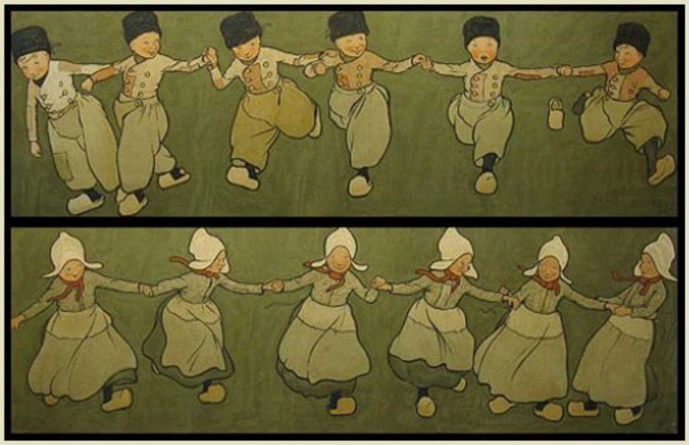


90. Two Athenian women in distress
Lithograph printed in two colours
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 270 x 197 mm, Sheet 460 x 315 mm
One of eight plates by Beardsley for The Lysistrata of Aristophanes London: Leonard Smithers, 1896. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 6 in lower left.

The seemingly obscure and bizarre iconography of this illustration is in fact explained by reference to Aristophanes' text which describes the attempts of the Athenian women to escape the city by such means as climbing down a rope or, more fancifully, on the back of a bird.
[28151]
£75

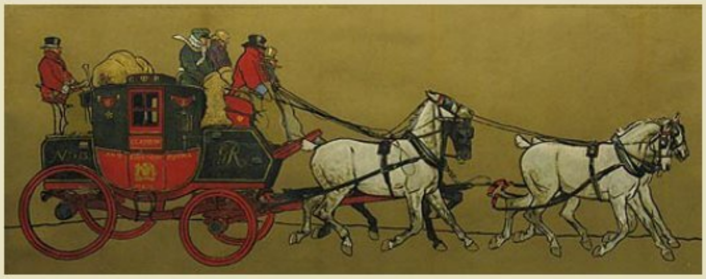


91. The Woman in the Moon
Lithograph printed in two colours
Aubery Beardsley
Editions Les Yeux Ouverts [Jean Vidal], Paris, 1970.
Image 223 x 160 mm, Sheet 460 x 315 mm
A print from Salome which was originally printed in 1894. This edition of this print is a plate from Erotiques de Beardsley, a folio of 44 lithographs printed on Japan paper. Page number 14 in lower left.
[28148]
£60



92. Dutch Boys and Girls
Chromolithograph
Cecil Aldin
1901
Image 324 x 1008 mm
framed
An uncommon set of children's frieze prints.

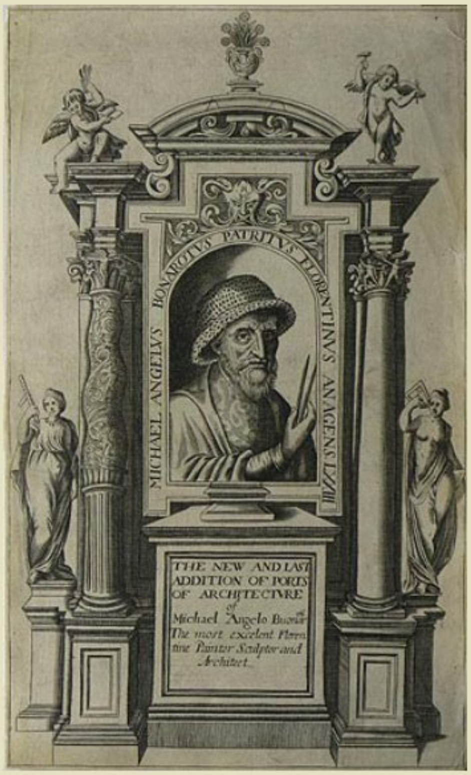
Cecil Charles Windsor Aldin (1870 - 1935) was a British artist and illustrator best known for his paintings of animals and rural life. Born in Slough, he was educated at Eastbourne College and Solihull Grammar School. He studied anatomy at South Kensington, and animal painting under W. Frank Calderon. His first drawings were published in Graphic in 1891. His illustrations include the original 1893 magazine publications of Rudyard Kipling's The Jungle Book, and the 1910 edition of Charles Dickens' The Pickwick Papers.
[28230]
£900 the pair



93. The Glasgow to London Mail Coach
Chromolithograph
Cecil Aldin
Published 1907 by Lawrence & Jellicoe, 34 henrietta Street, Covent Garden, London.
Image 690 x 269 mm
mounted
[28172]
£220

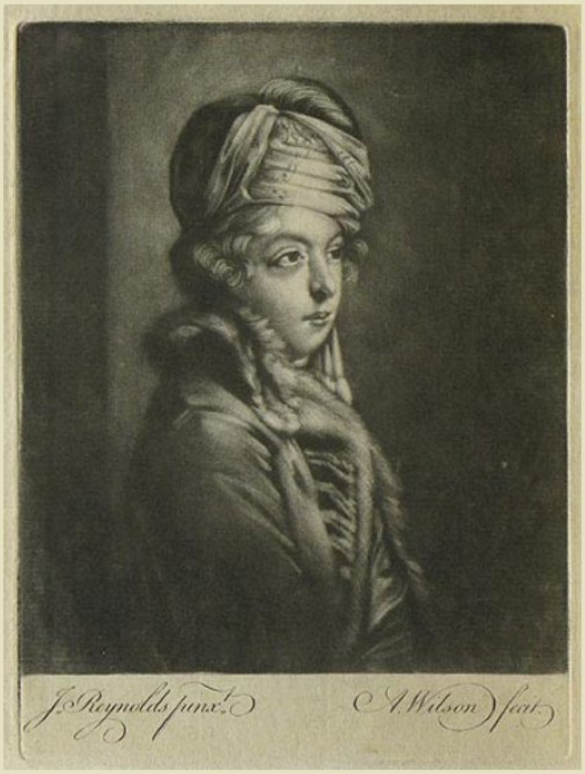
Portraits

Artists


MICHAEL ANGELVS BONAROTVS PATRITVS FLORENTINVS AN AGENS LXXXIII
THE NEW AND LAST ADDITION OF PORTS OF ARCHITECTVRE of Michael Angelo Buonar The most excelent Florentine Painter Sculptor and Architet

94. Michael Angelus Bonarotus Patritius Florentinus An Agens LXXXIII
Copper engraving
Anonymous
c.1550
Image 346 x 204 mm, 351 x 210 mm
unmounted
This print is believed to have been a frontispiece to a book on the principals of architecture. It shows a portrait of Michelangelo di Lodovico Buonarroti Simoni (1475 – 1564), the great Renaissance polymath, enclosed within a colonnaded architectural feature, complete with classical sculptures and elements of design and construction.

Condition: Small tear to the top right-hand corner of the sheet.
[28072]
£100


J. Reynolds pinx.t
A. Wilson fecit

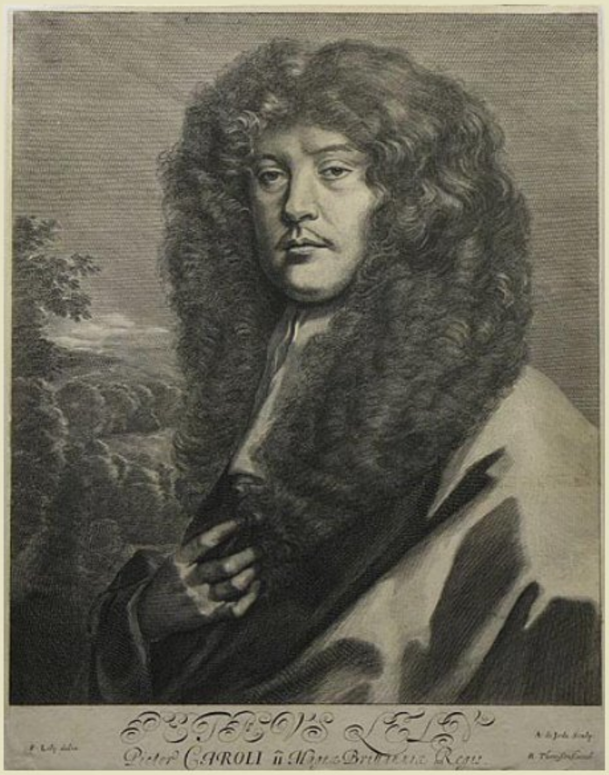
95. [Giuseppe Filippo Liberati (Joseph) Marchi]
Mezzotint
A. Wilson after Sir Joshua Reynolds
c.1780
Image 133 x 113 mm, Plate 152 x 115 mm, Sheet 164 x 129 mm
unmounted
Giuseppe Filippo Liberati (Joseph) Marchi (c.1735-1808) was a painter, engraver and assistant to Sir Joshua Reynolds. In 1752 he was brought by Reynolds from Rome and was his chief studio assistant until 1792, apart from 1768-9 when he worked independently. Reynolds paid him a salary of £100 p.a. Marchi was responsible for many copies of Reynolds's portraits, and for keeping his sitter books.

A. Wilson (fl.1760 - 1780) Mezzotinter who signs a plate after Reynolds c.1760s.

Sir Joshua Reynolds (1723-1792) led the eighteenth-century art world as first President of the Royal Academy as Britain's leading portrait painter. In his attempt to raise the status of portraiture, he created the Grand Manner which borrowed from classical antiquity and the Old Masters to fill his portraits with moral and heroic symbolism. An incredible socialite, social climber and self-promoter, Reynolds used his contacts to advance himself. Appointed President of the newly established Royal Academy in 1768, his annual lectures - or Discourses on Art - had a lasting impact on the contemporary theory of art and practice.

Chaloner Smith undescribed, Hamilton undersribed, O'Donoghue undescribed, Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd
[27929]
£120


PETRVS LELY
CAROLI ii Magnae Britanniae Regis

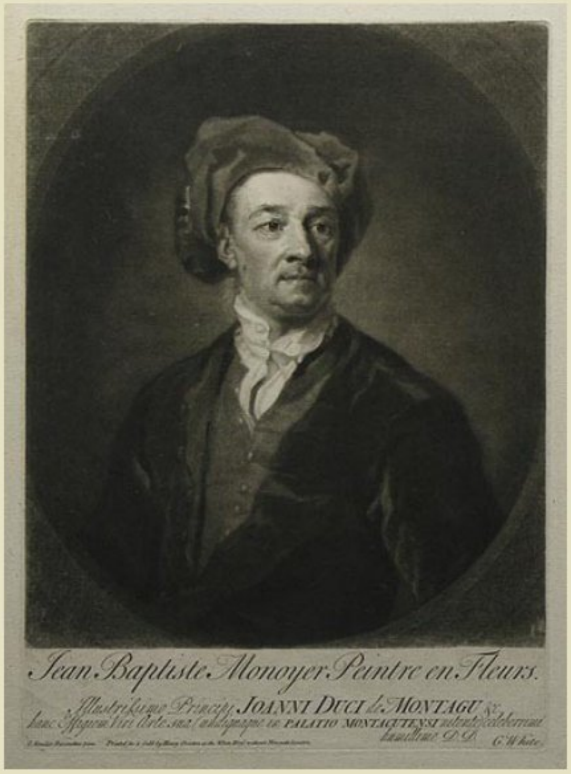
96. Sir Peter Lely
Copper engraving
Arnold de Jode after Sir Peter Lely
Published by Richard Thomson, c.1666
Image 324 x 274 mm, Sheet 357 x 281 mm
mounted

Sir Peter Lely (1618-1680) was the portrait painter and Principal Painter to Charles II. Born of Dutch parents, he trained in Haarlem; came to London in the 1640s and quickly established a reputation as a portraitist. In 1680 he was appointed Principal Painter at the Restoration and knighted. Lely was prolific, and easily the most fashionable painter of his time. He was known for his high living as well as his celebrated collection of paintings and drawings. Pepys called him 'a mighty proud man, and full of state'.

Arnold de Jode (c.1638-1678) was born in Antwerp in 1638. He was the son of Pieter De Jode the younger, and was instructed engraving by his father. De Jode worked in the Netherlands, in Spain, and was present in England during the Great Fire of London.

O'Donoghue 4.

Condition: Trimmed to platemark.
[28117]
£250



97. Jean Baptiste Monoyer Peintre en Fleurs
Mezzotint
George White after Godfrey Kneller
Printed for & Sold by Henry Overton at the White House without Newgate London. c.1754
Image 291 x 240 mm, Plate 339 x 243 mm, Sheet 437 x 287 mm mounted

The portrait of Monoyer is an almost half length study within an oval frame. The sitter's head is turned to face right; he wears a plain coat, an open collar and cap. The portrait was first published by George White in 1715. This version is a republished state, courtesy of Henry Overton and released in 1754.

Jean Baptiste Monnoyer (1634 - 1699) was a flower painter and etcher. He was born at Lille, but was in Paris by 1650, where he was documented working on the decors of the Hôtel Lambert. He was taken up by Charles Le Brun for decorative painting at the Château de Marly and at the Grand Dauphin's residence, the Château de Meudon. In 1690 he left France for England, to work on painting decorations for Montagu House, Bloomsbury, London, where he produced over fifty panels of fruit and flowers for overmantels and overdoors

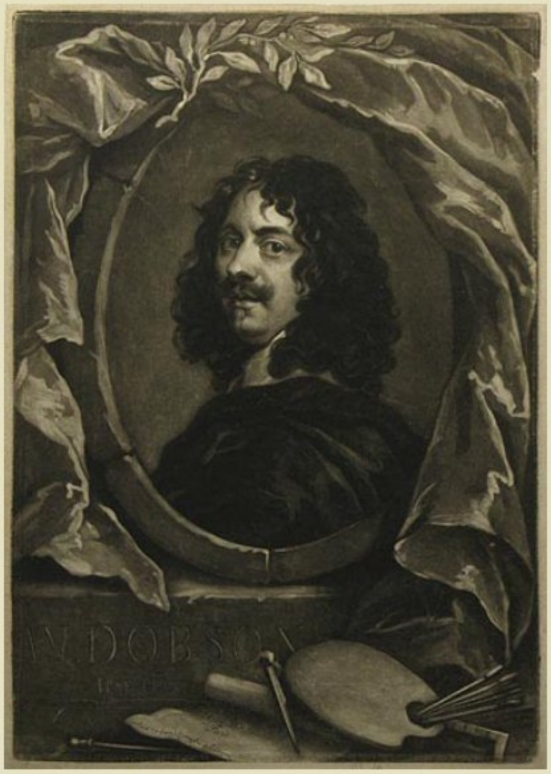
Sir Godfrey Kneller (1646 - 1723) was a much celebrated portrait painter. he was born in Lübeck and trained in Amsterdam under Bol, and possibly Rembrandt. Based in Rome and Venice from 1672-75, Kneller settled in London in 1676. He was appointed Principal Painter to William III and Mary (jointly with Riley) in 1688, retaining office until his death. Kneller was knighted in 1692 and made baronet in 1715. He was appointed Governor of the first Academy in England in 1711, he often signed and dated his pictures, sometimes with the monogram GK.

George White (1684 - 1732) was an English mezzotint engraver. The son of Robert White, he was instructed by his father in the line manner, but he turned to mezzotint at an early period. He was believed to have been the first engraver to make use of etched lines in mezzotint in order to strengthen the work. White produced approximately sixty plates, and, in addition to his portrait of William Dobson, he made engravings of George Hooper, Tycho Wing, and Old Parr amongst others.

Chaloner Smith 27 i/ii, O'Donoghue 255/2, Russell 27 ii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Staining to the bottom of the sheet. Small tear to bottom left-hand corner. Slight time toning to corners of the sheet; the top ones in particular.
[28119]
£100



98. W. Dobson Ipse Pinx.
Mezzotint
George White after William Dobson
Sold by Samuel Sympson in Strand. c.1720
Image and Plate 347 x 246 mm, Sheet 356 x 253 mm
mounted
This print is after a self-portrait of William Dobson. He is seen almost bust-length to left within oval frame. Dobson is surrounded by a curtain, with a branch at the top of the image, and a palette at the bottom.

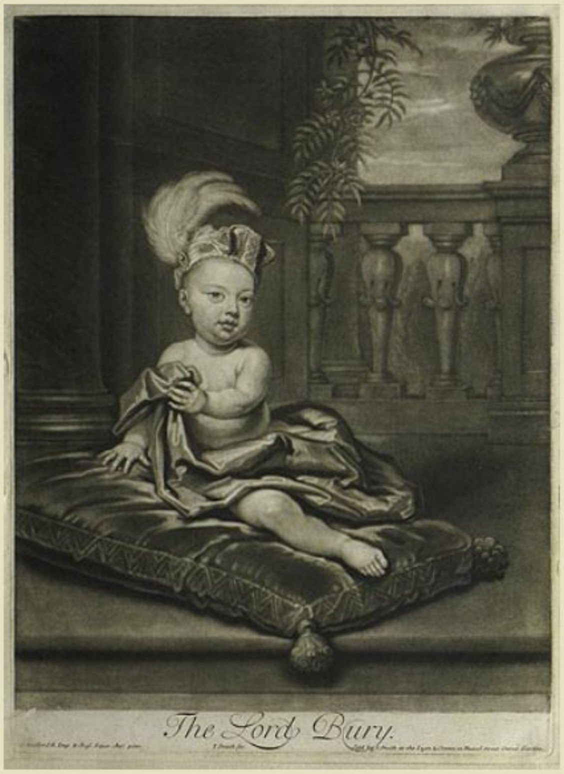
William Dobson (1611 – 1646) was a portraitist and one of the first notable English painters. He was born in London. His father, also named William, was factotum for Francis Bacon. During the years of 1626-32, Dobson was apprenticed to William Peake. Following the death of Anthony Van Dyck in 1641, Dobson became serjeant painter to the king and groom of the privy chamber. He was based at the Royalist centre of Oxford during the English Civil War and painted many leading Cavaliers. His portrait of the future Charles II as Prince of Wales at the age of around twelve is a notable baroque composition, and perhaps his finest work. He also painted the Duke of York, Prince Rupert of the Rhine and Prince Maurice.

George White (1684 - 1732) was an English mezzotint engraver. The son of Robert White, he was instructed by his father in the line manner, but he turned to mezzotint at an early period. He was believed to have been the first engraver to make use of etched lines in mezzotint in order to strengthen the work. White produced approximately sixty plates, and, in addition to his portrait of William Dobson, he made engravings of George Hooper, Tycho Wing, and Old Parr amongst others.

Chaloner Smith 16 i/ii, O'Donoghue 64/1, Russell 16 ii/iii

Ex. Col.: Hon. Christopher Lennox-Boyd
[28118]
£275

British Nobility


The Lord Bury.

99. The Lord Bury
Mezzotint
John Smith after Sir Godfrey Kneller
Sold by I Smith at the Lyon & Crown in Russel Atreet Covent Garden. 1705
Image 325 x 250 mm, Plate 345 x 250 mm, Sheet 356 x 260 mm unmounted
Portrait of William Anne Keppel, 2nd Earl of Albemarle (1702-1754) was a British general, diplomat and an American colonist. On 21 February 1722, he married Lady Anne Lennox (1703 – 1789), a daughter of the 1st Duke of Richmond (and a granddaughter of King Charles II through an illegitimate line). Albemarle County, Virginia, in the United States is named after him.

John Smith (1652-1743) was a pioneer of the mezzotint process. Born in Northampton, he moved to London to become a printer's apprentice. He turned his attention to mezzotint engraving and became the pupil of Jan Van der Vaart. In the first nine years of his career Smith worked for five publishers: Richard Palmer, Edward Cooper, Alexander Browne, Pierce Tempest and Isaac Beckett. He began publishing for himself in 1687, and from 1692 worked only for himself. When Beckett died in 1688 Smith inherited his position as chief engraver to Godfrey Kneller. He engraved over a hundred plates after Kneller's portraits, giving him access to prominent members of society; who became customers.

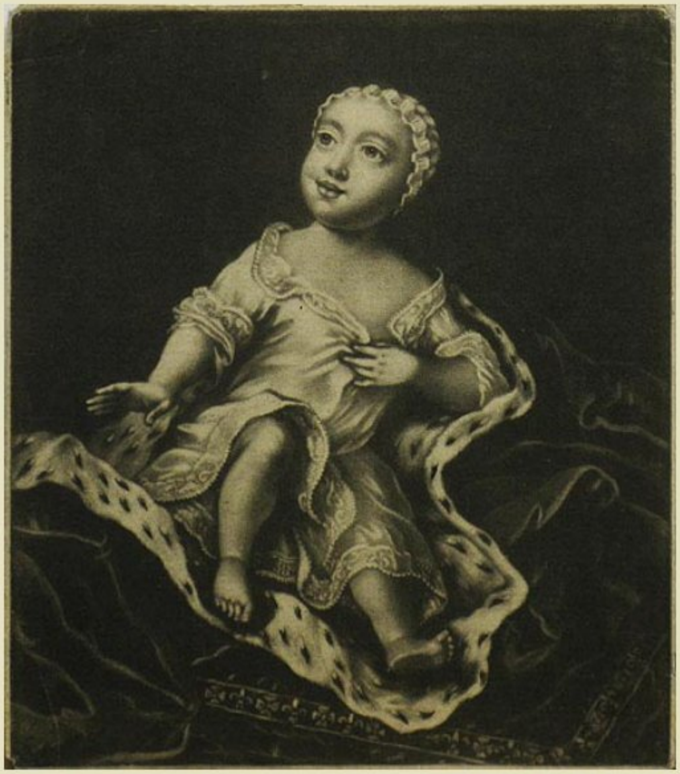
Sir Godfrey Kneller (1646 - 1723) Portrait painter; born Lübeck, he trained in Amsterdam under Bol (possibly also under Rembrandt). He was based in Rome and Venice from 1672-75 and settled in London in1676. He was appointed Principal Painter to William III and Mary (jointly with Riley) in 1688, retaining office until his death. Kneller was knighted in 1692 and made baronet 1715. He was appointed Governor of the first Academy in England in 1711, he often signed and dated his pictures, sometimes with monogram GK.

Chaloner Smith 32, O'Donoghue 2, Lennox-Boyd i/ii

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Tipped to album page. Trimmed to 5mm outside of plate, minor tear to the right hand margin, just affecting image.
[27943]
£350

British Royalty



100. His Royal Highness George Prince of Wales
Mezzotint
Anonymous
[Published by Carington Bowles, c.1766]
Image and Sheet 135 x 120 mm
unmounted
A portrait of Prince George IV, Prince of Wales as a baby, sitting on an ermine cloak, leaning to right and gesturing outwards with his right hand.

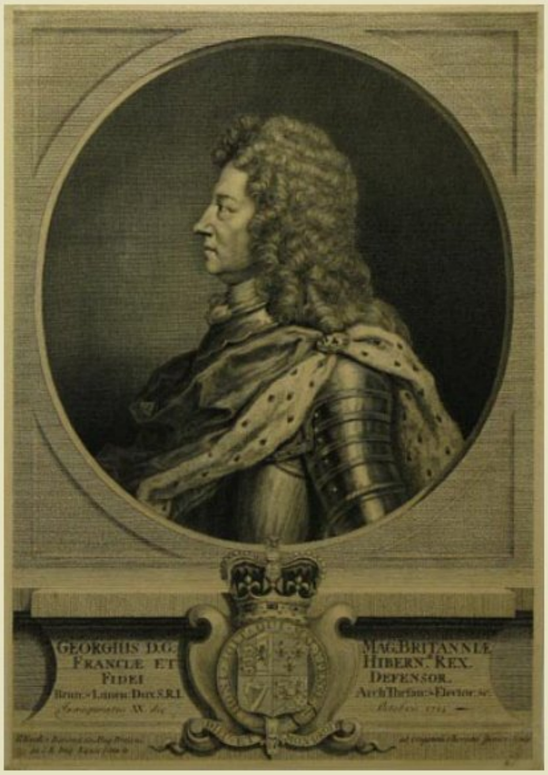
The printer and publisher Carington Bowles (1724 - 1793) was the son of the printer John Bowles, to whom he was apprenticed in 1741. In 1752 until around 1762, they became a partnership known as John Bowles & Son, at the Black Horse, Cornhill, London. Carington left the partnership in order to take over the business of his uncle, Thomas Bowles II in St Paul's

Churchyard. When Carington died in 1793 the business passed to his son (Henry) Carington Bowles.

Chaloner Smith undescribed (but listed p.1762)

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed to image margins. (Untrimmed sheets feature the title beneath the image and the inscription: Born 12th. August 1762.)
[28138]
£100


GEORGIUS D.G.
FRANCIÆ ET
FIDEI
Brun: & Lunen: Dux S.R.I.
MAG.BRITANNIÆ
HIBERN. REX.
DEFENSOR.
Arch Thesaur & Elector &c.

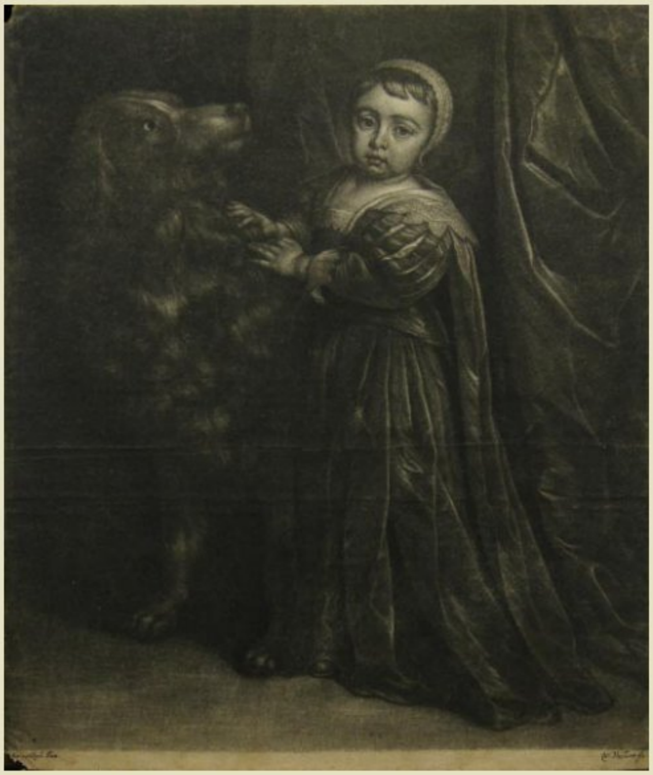
101. Georgius D.G. Mag. Britanniæ Franciae et Hibernae Rex. Fidei Defensor Brun & Lunen: Dux S.R.I Arch Thesau & Elector &c. Inauguratus XX die Octobris 1714
Copper engraving
Jacques Chéreau after Godfrey Kneller
c. 1730
Image 392 x 270 mm, Sheet 399 x 280 mm
unmounted
Portrait of King George I (1660 - 1727). Georg Ludwig, Duke of Brunswick and Lüneburg, Elector of Hanover and great-grandson of James I. He married Sophia of Zelle in 1682, whom he divorced in 1694. 1714. He succeeded Queen Anne by Act of Settlement.

Jacques Chéreau (1688 - 1776) was an engraver and publisher. He was the younger brother of François I, visiting England to engrave this portrait of George I after Kneller.

Sir Godfrey Kneller (1646 - 1723) Portrait painter; born Lübeck, he trained in Amsterdam under Bol (possibly also under Rembrandt). He was based in Rome and Venice from 1672-75 and settled in London in1676. He was appointed Principal Painter to William III and Mary (jointly with Riley) in 1688, retaining office until his death. Kneller was knighted in 1692 and made baronet 1715. He was appointed Governor of the first Academy in England in 1711, he often signed and dated his pictures, sometimes with monogram GK.

IFF 25

Ex.col.: Earl de Grey.
Condition: Trimmed just insde the plate, tipped to Earl de Grey album page, small puncture to bottom centre of sheet.
[28007]
£200



102. [Portrait of King Charles II as the Prince of Wales when a child]
Mezzotint
Wallerant Vaillant after Anthony van Dyck
c.1660-1675
Image and Sheet 320 x 270 mm
unmounted
After a detail from Anthony van Dyck's 1632 painting Charles I and Queen Henrietta Maria with Charles, Prince of Wales and Princess Mary in the Royal Collection.

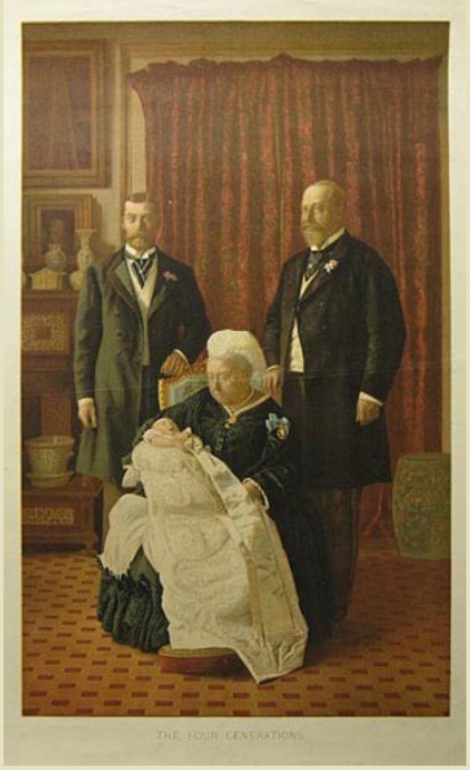
Wallerant Vaillant, (1623 - 1677), was a painter of the Dutch Golden Age and one of the first artists to use the mezzotint technique, which he probably helped to develop. Wallerant Vaillant was the oldest of five brothers, who all became successful painters. He is said to have been a student of Erasmus Quellinus II (1607–1678) in Antwerp. He moved with his parents in 1643 to Amsterdam, moved to Middelburg in 1647, and returned to Amsterdam in 1658. He also traveled with his brothers to Frankfurt and Heidelberg. Vaillant helped invent the Mezzotint technique (schraapkunst, or zwartekunst) with

Prince Rupert of the Rhine when he was his tutor, performing experiments in etching techniques. In 1659 he went to Paris with Philibert de Gramont where he stayed five years. In 1664 he settled in Amsterdam and became the court painter of John William Friso, Prince of Orange. Vaillant is most remembered today for his mezzotints.

Hollstein 164, New Hollstein 420 (Van Dyck), Wessely 30

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within the plate, small loss to top and bottom left hand corners. Horizontal creases,laid to album page.
[28160]
£180

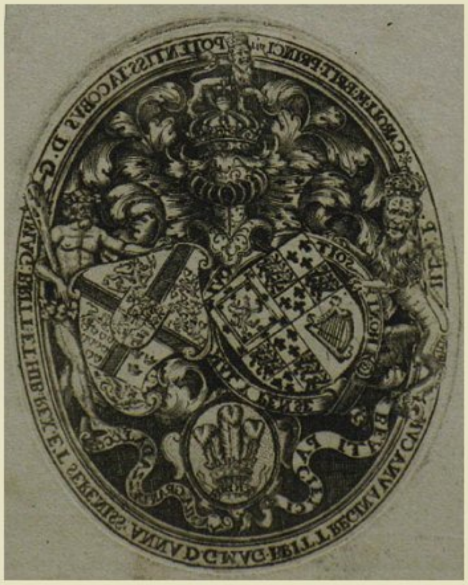


103. The Four Generations [Queen Victoria, Edward VII, George V, Edward VIII]
Lithograph
after William and Daniel Downey
Presented with the First Number of "The Windsor Magazine," Jan., 1895.
Image 560 x 342 mm, Sheet 670 x 434 mm
unmounted
Inscription in bottom-right corner reads: From a photograph by W. & D. Downey, 57 & 61, Ebury Street, London, S.W.

W. & D. Downey were Victorian studio photographers operating in London around 1860-1910. William Downey (1829-1915) was born in South Shields and initially worked as a carpenter and boatbuilder. In 1855 he set up a photographic studio with his brother Daniel (d.1881) and later established branches in Blyth, Morpeth and Newcastle. Their first Royal commission came in January 1862, when they provided Queen Victoria with photographs of the Hartley Colliery Disaster in Northumberland. In 1863, William set up a studio in the Houses of Parliament, before later moving to 57 & 61 Ebury Street. It was here that the Downeys received further commissions from the Royal Family; taking photos at Balmoral and Frogmore throughout the 1860s. William came to be known as the Queen's Photographer, and was responsible for the iconic carte-de-visite portrait of the Princess of Wales and Princess Louise.

The Windsor Magazine was a monthly illustrated publication produced by Ward Lock & Co. from January 1895 to September 1939. The title page described it as "An Illustrated Monthly for Men and Women." Featured contributors included Rudyard Kipling, Jerome K. Jerome, Rider Haggard and Edgar Wallace. On 13th September 1939 - twelve days after the outbreak of the Second World War - The Times carried a news article stating that "The proprietors and publishers of the Windsor Magazine announce that in the present difficult circumstances it has been decided to suspend publication as from the September number, just issued." Publication was never resumed.

Condition: Large horizontal fold across centre of image.
[27939]
£60



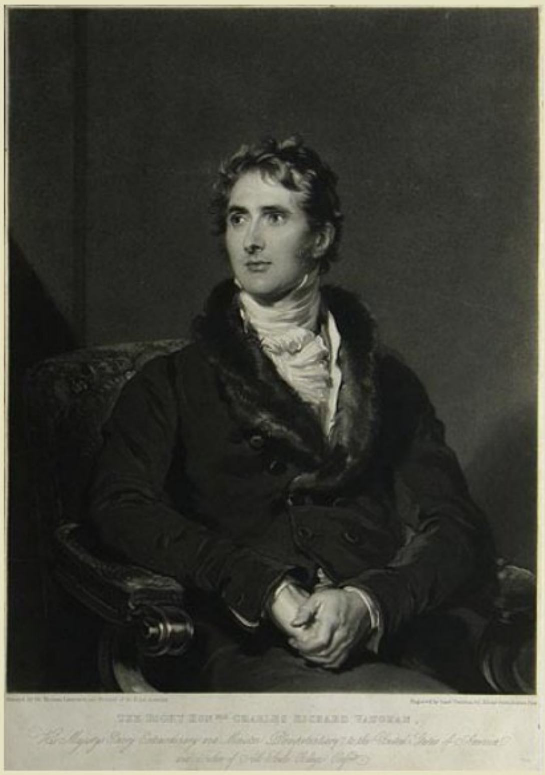
104. [Shields, coats of arms and heraldic symbols]
Copper engraving
Simon de Passe
1603-1625
Image 61 x 48 mm, Sheet 82 x 59 mm
unmounted
This print is directly from a medal designed and engraved by Passe. The obverse contains the portraits of James I, Anne, and Prince Charles.

Simon de Passe (c.1595-1647) was the son of prominent Dutch engraver and publisher Crispijn Van De Passe the Elder. His father was the founder of a distinguished publishing house in Cologne that produced portraits of European nobility and religious and other prints. The family were forced to leave Cologne because of their Anabaptist faith. They moved to Utrecht, and in 1616 Simon settled in London where he established for himself a successful portrait engraving practice. He contributed portraits to Henry Holland's Baziliologia (1618) and made a number of portraits of the Royal family, noblemen and scholars. In 1624, he moved to Copenhagen as royal engraver to the king of Denmark, a post he held for the rest of his life.

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Tipped to an album page. Tear to the bottom left-hand corner of the sheet. Creasing to the top left-hand, and bottom right-hand corners.
[28181]
£55

British Political

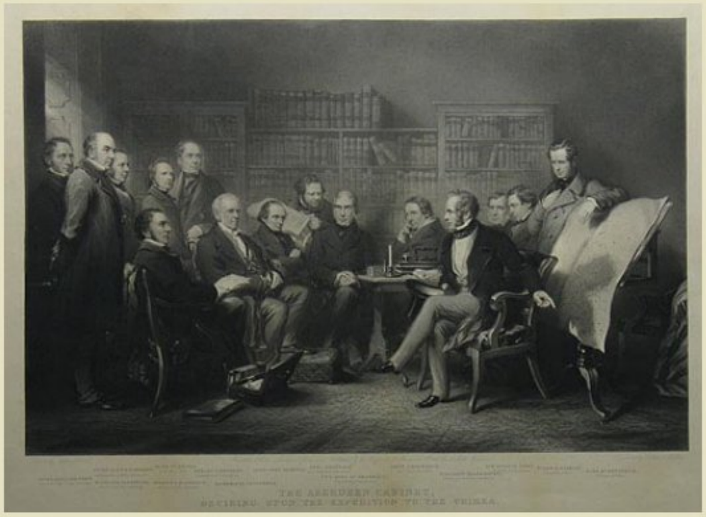


105. The Right Honble Charles Richard Vaughan, His Majesty's Envoy Extraordinary and Minister Plenipotentiary to the United States of America and Fellow of All Souls College Oxford
Mezzotint
Samuel Cousins after Thomas Lawrence
1832
Image 357 x 278 mm, Sheet 397 x 284 mm
unmounted
Sir Charles Richard Vaughan (1774 - 1849) was a Diplomatist and a fellow of All Souls College, Oxford. Minister-Plenipotentiary to Switzerland from 1823-4 and United States 1825-35. He was knighted in 1833.

Whitman - S. Cousins 161 ii/ii, O' Donoghue 337/1, Lennox-Boyd ii/ii, lettered proof

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Trimmed within plate, Light rubbing to top left and right of image.
[27930]
£150



106. The Aberdeen Cabinet, Deciding upon the Expedition to the Crimea
Stipple
William Walker after John Gilbert
Published by Wiliam Walker, 64 Margaret Street, Cavendish Square, London, 4th June, 1857.
Image 670 x 444 mm, Plate 758 x 554 mm
unmounted
William Walker's print depicts a group scene as fifteen men occupy a room. Gladstone, Lansdowne, Russell, Granville, Aberdeen, Cranworth, Grey, Herbert and Palmerston sit around a table. Those that stand are Wood, Graham, Molesworth, Argyll, Clarendon and Newcastle. The latter leans his elbow over a plan of Russia whilst Palmerston gestures to the map with his left hand.

William Walker (1791 – 1867) was a Scottish engraver. In 1815, Walker went to London and established his reputation by engraving a large plate of Sir Henry Raeburn's equestrian portrait of John Hope, 4th Earl of Hopetoun. In 1829, on his marriage to Elizabeth Reynolds, the famous miniaturist, he settled at 64 Margaret Street, where he resided until his death. Walker's work consists of about one hundred portraits of eminent contemporaries, after various oil painters, chiefly in mezzotint, all of which published by himself.

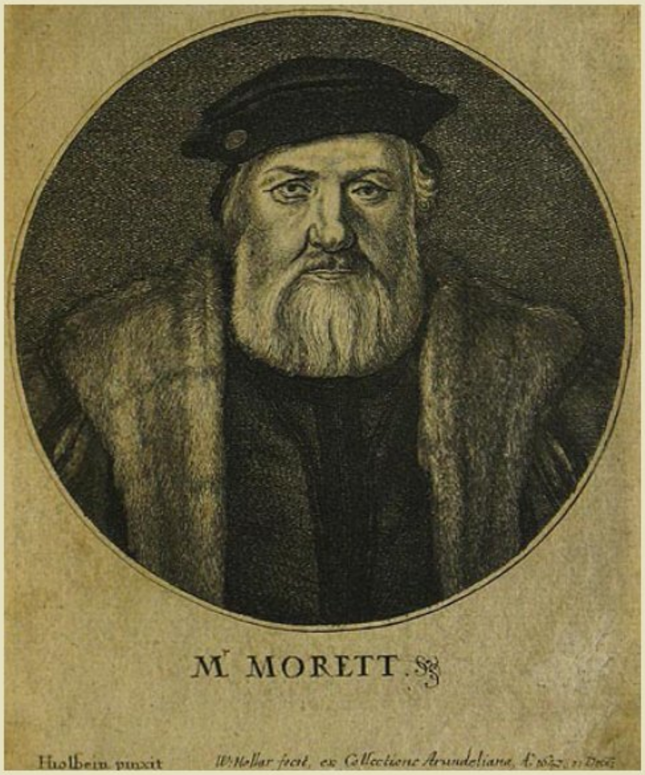
Sir John Gilbert (1817 - 1897) was a history painter and draughtsman on wood. Born in Blackheath, Surrey, Gilbert was initially apprenticed to a firm of estate agents, but taught himself to paint by copying prints. From 1836 he exhibited at the Society of British Artists, and at the Royal Academy from 1838. He exhibited some four hundred pictures in watercolour and oil at the various societies. In 1872 he was knighted, and in 1876, became a Royal Academician.

O'Donoghue & Hake (Vol V. Groups) 23/1

Ex. Col.: Hon. Christopher Lennox-Boyd.

Condition: Small tears to borders of the sheet. Image unaffected. The signatures of the sitters appear in facsimiles in the title page.
[28121]
£500

Foreign Nobility


Mr. MORETT.
Holbein pinxit
W. Hollar fecit, ex Collectione Arundeliana, A° 1647. 31 Dece:

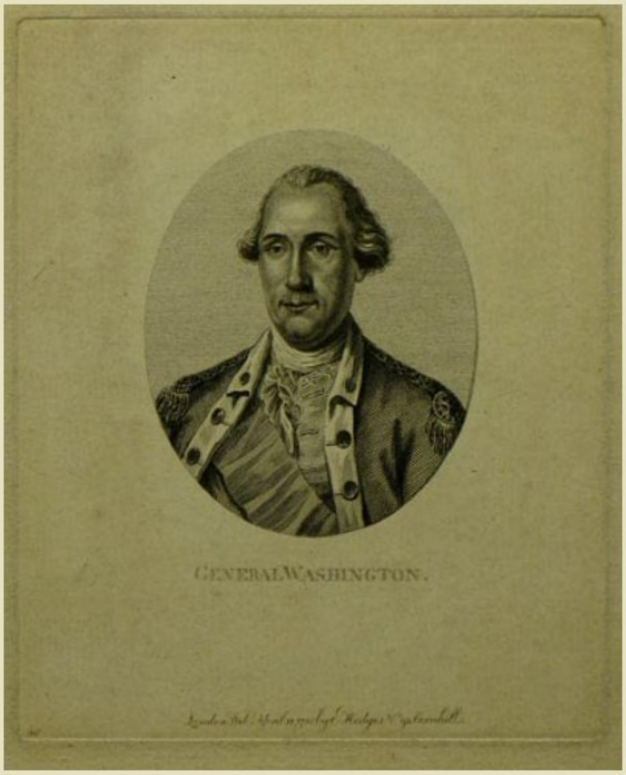
107. Mr. Morrett
Etching
Wenceslaus Hollar after Hans Holbein the Younger
c.1647
Image 101 mm Circle, Sheet 127 x 105 mm
unmounted
Inscription below title reads: ex Collectione Arundeliana, Ao 1647. 31 Dece:

Wenceslaus Hollar (1607-1677), a Bohemian exile, was employed by the Earl of Arundel as artist-in-residence to make drawings of his extensive art collection. Some of these drawings are now the only information on the contents of that impressive collection. In 1642 the Earl of Arundel left England for the Continent, never to return. The turmoil of the civil war caused Hollar to move to Antwerp in 1644, where he worked until 1652. Having taken his sketchbooks with him, Hollar was able to make engravings from the drawings of the Arundel collection. There are three issues of this series; the first series is unnumbered, the second series is numbered in the upper right corner and has the address of F. de Wit, whilst the third series contains the address and different numbers.

Charles de Solier, sieur de Morette (1480-1564) was a French soldier and diplomat who was painted by Holbein the Younger (1497-1543) whilst visiting London in 1535. The portrait is now displayed in The Gemäldegalerie Alte Meister in Dresden, Germany.

Pennington 1470 i/ii
[27945]
£85

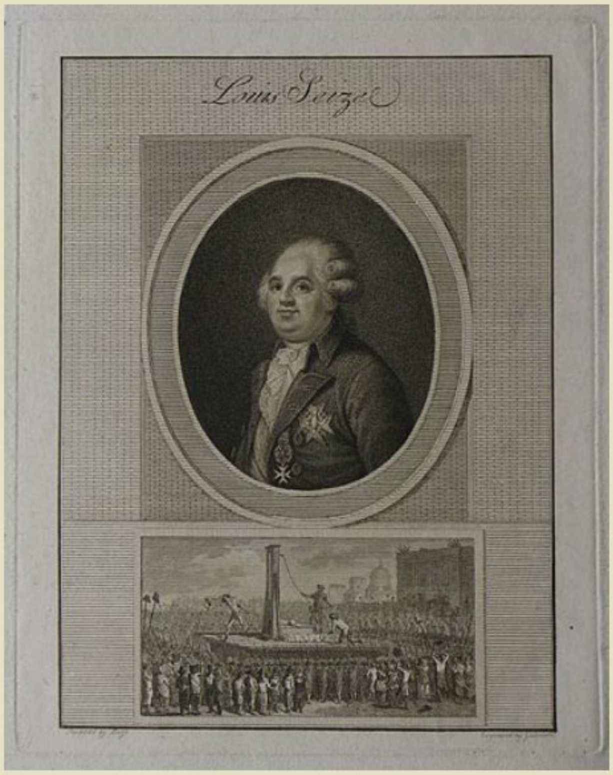
Foreign Political


GENERAL WASHINGTON.

108. General Washington
Stipple and Etching
after Charles Wilson Peale
London Pub, April, 11, 1788, by E Hedges N:92 Cornhill.
Image 97 x 80 mm, Plate 170 x 137 mm, Sheet 215 x 163 mm
unmounted
Full face bust portrait of George Washington in uniform. Oval
Listed in the Carson Collection of engraved portraits of Gen. George Washington, n.64 as 'of the greatest rarity'.

Although any fictitious face would have passed as a likeness of Washington at the start of the American Revolution, an authentic image, based on a 1776 portrait by Charles Willson Peale, soon spread rapidly in prints and illustrations. Peale's own modest little mezzotint engraving of "His Excellency Gen. Washington" featured a long nose, almond-shaped eyes, and curls of hair at either side. That face was copied so frequently over the next two decades-appearing in engravings, books, magazines, almanacs, broadsides, and children's primers-that Washington's contemporaries recognized even the crudest versions
[28010]
£180

Foreign Royalty

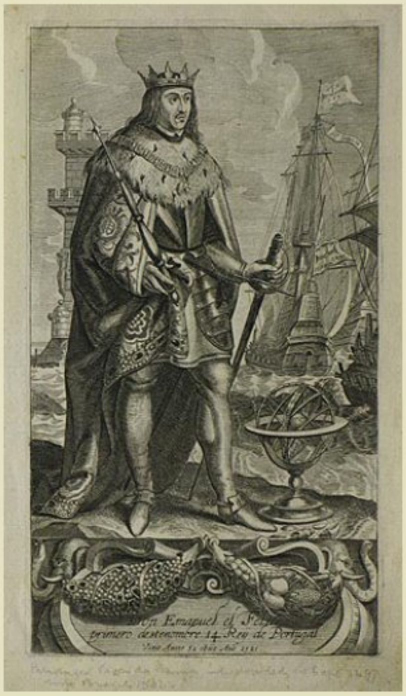


109. Louis Seize
Etching and aquatint with stipple
Amadeo Gabrielli after Joseph Boze
c.1795
Image 210 x 152 mm, Plate 225 x 180 mm, Sheet 287 x 213 mm unmounted
From Tableaux de la révolution: A collection of eighteenth and nineteenth century French, German, English, Italian and Austrian prints related to the French Revolution, bound in four volumes.

Portrait of Louis XVI in an oval medallion with an illustration of his execution below it. The image of his execution below the medallion depicts the scaffold on the Place de la Révolution surrounded by a crowd of National Guardsmen and onlookers.

Louis XVI (1754 – 1793) was a Bourbon monarch who ruled as King of France and Navarre until 1791, and then as King of the French from 1791 to 1792, before being executed in 1793.

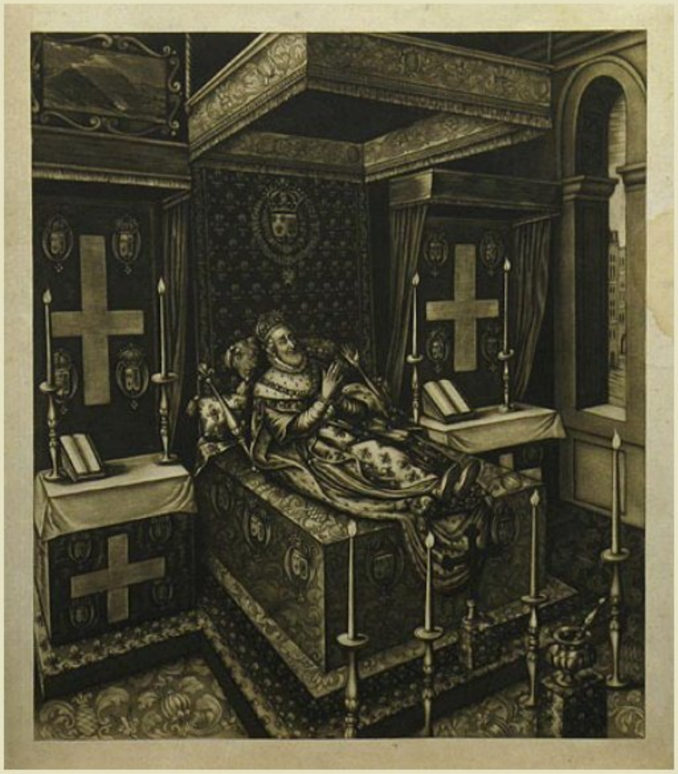
Joseph Boze (1746- 1826), a French portrait and miniature painter, was born at Les Martigues (Bouches-du-Rhône. He painted the portraits of Louis XVI and Marie Antoinette, and, being devoted to the court and the royal family, narrowly escaped the guillotine. He was thrown into prison, but the fall of Robespierre set him at liberty, and he came to England, where he remained until the restoration. He died in Paris in . His own portrait is among his drawings in the Louvre.
[28179]
£100



110. Don Emanuel el felice. primero destenombre. 14 Rey de Portugal
Copper engraving
François Foppens
c. 1677
Image 263 x 147 mm, Plate 266 x 150 mm, Sheet 303 x 189 mm unmounted
This print is taken from Manuel de Faria e Sousa's Epitome De Las Historias Portuguesas, or the Summary of Portugese History. François Foppens engraved the plates which comprised of an allegorical frontispiece in addition to twenty one full plates delineating the former Kings of Portugal.

Manuel I, King of Portugal and the Algarves (1469 – 1521) was the son of Infante Ferdinand, Duke of Viseu, (1433–1470). His name is associated with a period of Portuguese civilization distinguished by significant achievements both in political affairs and the arts. In spite of its small size and population in comparison to the great land powers of Europe, it was able to acquire an overseas empire of vast proportions during his reign. Manuel would prove a worthy successor to his cousin John II, supporting the Portuguese exploration of the Atlantic Ocean and the development of Portuguese commerce. This support led to the finding of a maritime route to India by Vasco da Gama in 1498, and the discovery of Brazil by Pedro Álvares Cabral in 1500. This nomadism is indicated by the great vessels which appear behind Manuel I in Foppens' print. The armillary sphere, alongside the King's foot, was an important astronomical and navigational instrument for the Portuguese sailors who ventured into unknown seas, during the Age of Discoveries. In light of this, King Manuel I incorporated the armillary sphere into his personal banner.

Condition: General time toning. Medium foxing to the sheet; the bottom and right hand side in particular. Image is unaffected.
[28182]
£65



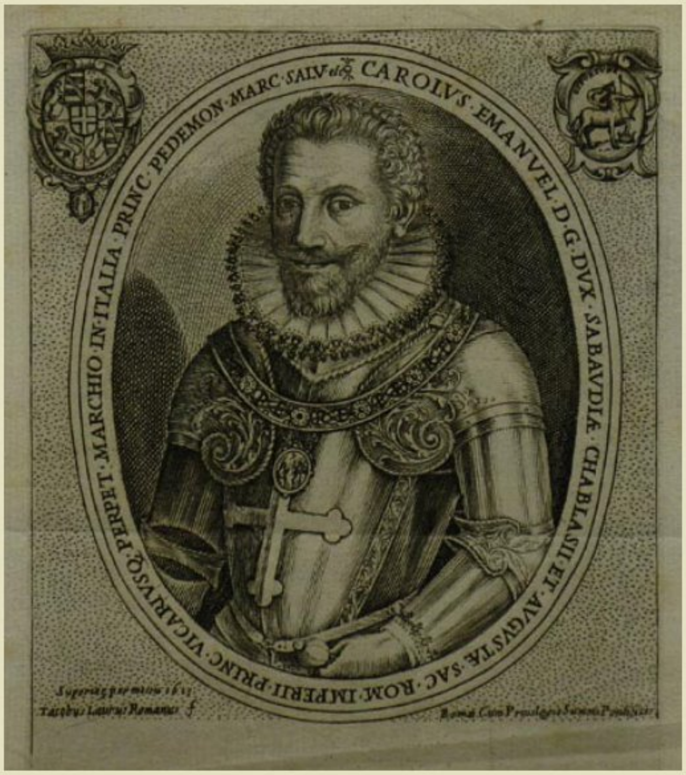
111. [Henry the Great, King of France, as he lay in State after his murder, Anno 1610.]
Mezzotint
Robert Dunkarton after Isaac Briot
c.1814
Image 254 x 219 mm, Sheet 278 x 252 mm
unmounted
Proof before letters.
From a series of 15 copies of early engravings, 'Portraits of Royal Personages', by Turner, Earlom and Dunkarton, issued by Samuel Woodburn in book form in 1816. Another edition was published in 1830.

The wax effigy of Henry IV displayed after the King's assassination. Henry was assassinated in Paris on 14th May 1610 by a Catholic fanatic, François Ravaillac, who stabbed the king to death while his coach's progress was stopped by traffic congestion

Robert Dunkarton (c.1744-1811) initially produced portraits in oils and crayons. He exhibited these at the Royal Academy and the Society of Artists from 1774 until 1779, after which he concentrated on printmaking. One of his last commissions was from J.M.W. Turner, for whom he provided the mezzotint ground for five of the plates for his Liber Studiorum, published in 1811-12.

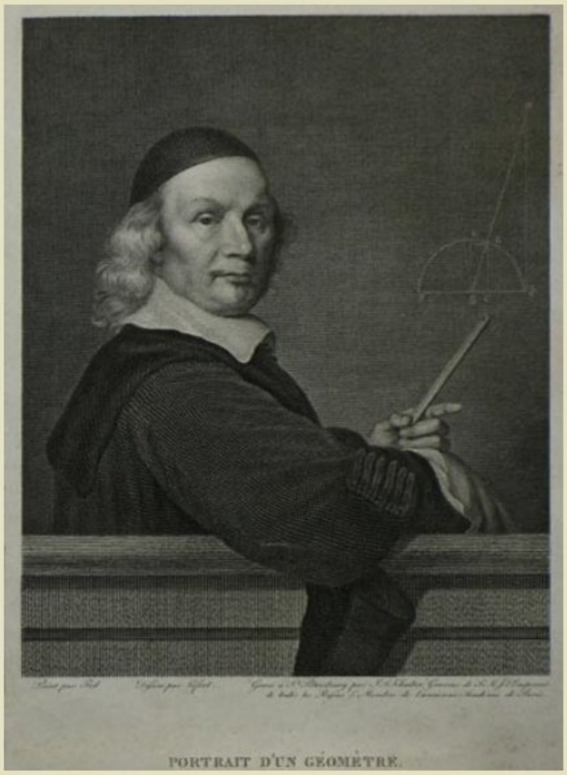
Chaloner Smith: undescribed.
Condition: Trimmed within plate. Water mark to the right margin, just affecting image.
[27913]
£130

House of Savoy


CAROLVS EMANVEL D.G. DVX SABAVDIÆ CHABLIASII ET AVGVSTÆ SAC ROM IMPERII PRINC VICARIVSQ PERPET MARCHIO IN ITALIA PRINC PEDEMON MARC SALV etc.

112. Carolus. Emanuel. D.G. Dux. Sabaudiae. Chabliasii. Et. Augustae. Sac. Rom. Imperii. Vicarusq. Perpet. Marchio. In. Italia. Princ. Pedmon. Marc. Salu. etc.
Copper engraving
Jacobus Laurus Romanus
Superior permissu 1613, Iacobus Laurus Romanus f, Roma Cum Privilegio Summi Ponitificis
Image135 x 110 mm, Plate 200 x 145mm, Sheet 215 x 315mm
unmounted
Charles Emmanuel I (1580-1630), Duke of Savoy and Prince of Piedmont.
Charles is displayed with the heraldry of the House of Savoy, as well as what appears to be a set of satirical arms in the upper right-hand corner of the sheet.
[4662]
£100

Historians, Academics & Philiosophers



113. Portrait d'un Géomètre
Copper engraving
Ignaz Sebastian Klauber after Ferdinand Bol
Paris : Robillard-Péronville : Laurent, 1805
Image 223 x 178 mm, Sheet 260 x 189 mm
unmounted
Incription below image reads: Gravé à S¦t¦ Petersbourg par J S Klauber, Graveur de S.M. l'Empereur de toutes les Russies & Membre de l'ancienne Académie de Paris.

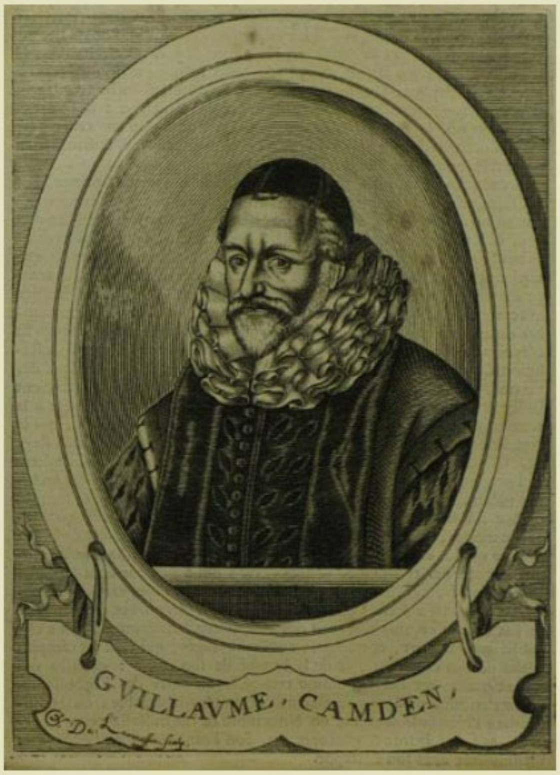
Intermediary draughtsman Le Fort, after the painting in the Musée du Louvr.e

The Geometrist; portrait of a scholar, possibly Copernicus, seen in profile to right but looking at the viewer, wearing robe and skull-cap, pointing with a stick at a geometrical drawing in top right.

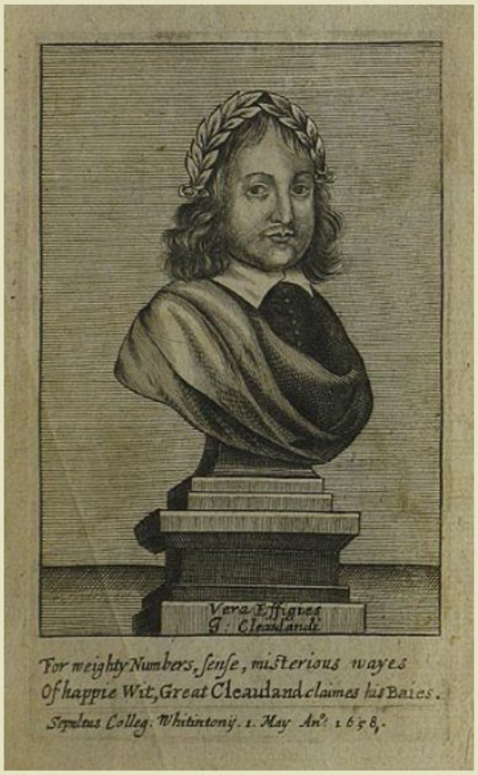
Ignaz Sebastian Klauber (1753 - 1817) was an engraver, born in Augsburg. He was a pupil of Wille (q.v.) in Paris where he settled from 1781 to 1790. In 1791 he married the widow of Carl Guttenberg, leaving Paris in Revolution for Nuremberg. He later moved to St Petersburg by 1798, where he remained the rest of his life.

Ferdinand Bol (1616 - 1680) was a painter; born the son of a surgeon in Dordrecht, Bol may have received his first training there under Jacob Gerritsz. Cuyp. Shortly after December 1635, when he signed a document as an independent painter in Dordrecht, he seems to have moved to Amsterdam. There he initially worked in Rembrandt's studio, perhaps as much as an assistant as a pupil. On 30 August 1640, he witnessed a document on Rembrandt's behalf in Amsterdam, where it is thought that he became an independent painter in or by 1641 (when he signed and dated the Sacrifice of Gideon, a painting now in Utrecht, Rijksmuseum 'Het Catharijneconvent').
In 1653 he married Elisabeth Del (d.1660), having obtained Amsterdam citizenship in the previous year, and he became an officer of the local painters' guild in 1655. During these years he was commissioned to produce paintings for the new Town Hall. In 1666 he was a sergeant in an Amsterdam militia company, and other posts of this kind followed. After his second marriage in 1669 to Anna van Arckel, his wealth and social position were enhanced and he seems not to have painted after this date. He died in 1680.

Hollstein 15 (after Ferdinand Bol)
[28011]
£75

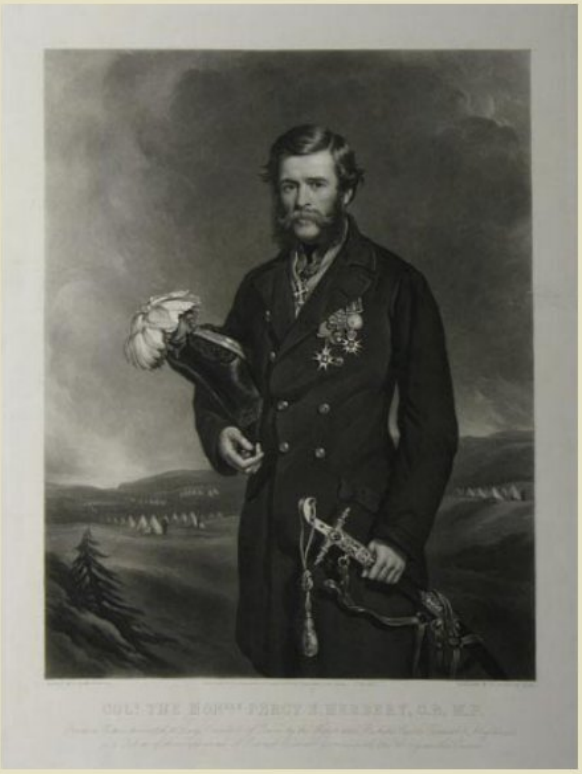


114. Guillaume, Camden [William Camden]
Copper engraving
Nicolas de Larmessin
c. 1680
Image 185 x 136 mm, Sheet 195 x 145 mm
unmounted
William Camden (1551-1623) was an important antiquary and historian, employed at Westminster School and becoming its headmaster in 1593. During his vacations he made tours around England, collecting antiquarian material for his books, including Britannia, first published in 1586. Among his other publications was a history of the reign of Elizabeth I up to 1589. Camden founded a chair of history at Oxford University.
Nicolas de Larmessin (c.1638-1694
[28009]
£45


Vera Effigies
J: Cleaveland
For weighty Numbers, ſenſe, miſterious wayes
Of happie Wit, Great Cleavland claimes his Baies.
Sepultus Colleg: Whitintonij. 1. May An°: 1658.

115. For weighty Numbers, Sense misterious wayes of happie Wit, Great Cleavland claimes his Baies
Copper engraving
Anonymous
Sepultus Colleg: Whitintony. 1. May Ano:1658
Image 105 x 71 mm, Plate 125 x 80 mm, Sheet 139 x 88 mm
unmounted
John Cleveland (1613 - 1658) was an English poet. A staunch Royalist, he opposed the election of Oliver Cromwell as member for Cambridge in the Long Parliament, and lost his college post as a result in 1645. Joining Charles I, by whom he was welcomed, he was appointed to the office of Judge Advocate at Newark. In 1646, however, he lost this office. In 1655 he was imprisoned at Yarmouth, but released by Cromwell, to whom he appealed, and went to London, where he lived till his death.

O'Donoghue undescribed
[27924]
£30



116. Coll. The Honble. Percy E. Herbert, C. B. M.P
Mezzotint
Thomas Lewis Atkinson after Francis Grant
London Published by Henry Braves and Compy. Novr. 5th 1858.
Printseller to the Queen__6 Pall Mall.
Image 430 x 334 mm, Plate 530 x 405 mm, Sheet 688 x 504 mm
unmounted
Sir Percy Egerton Herbert (1822-1876) was a British Army officer and politician. He served in Crimea at the Battle of the Alma and the siege of Sevastopol and the Battle of Inkerman. He was made aide-de-camp to Queen Victoria, a Companion of the Order of the Bath and a colonel for his services in the Crimean War. He also received knighthoods from the Turkish, Sardinian and French governments. In 1858 he was made Lieutenant-Colonel and commanded regiments in Rohilkhand, Cawnpore and Fatehpur. Two years later he became deputy quartermaster-general at the Horse Guards and entered parliament in 1865 as Conservative MP for South Shropshire. By 1869 he had progressed further through the ranks and was made Knight Commander of the Order of the Bath.

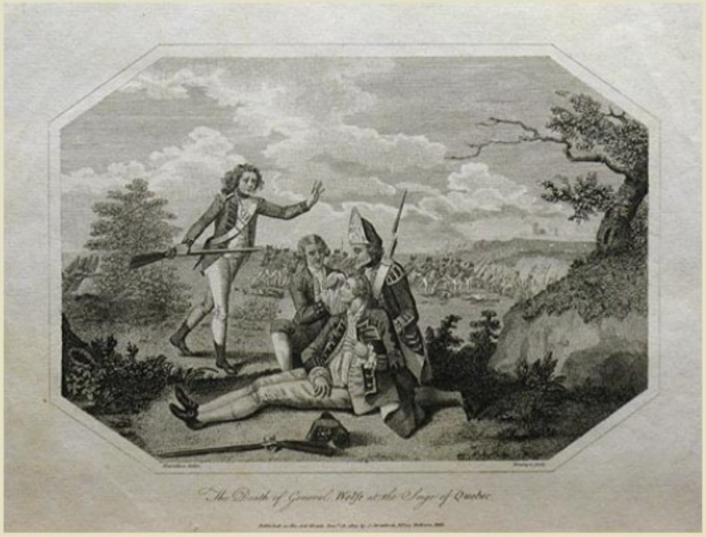
Thomas Lewis Atkinson (1817 - 1898) was a line and mezzotint engraver, and a pupil of Samuel Cousins.

Sir Francis Grant (1803-1878) was a portrait painter and the elected President of the Royal Academy in 1866. He first made his reputation as a painter of sporting subjects and subsequently established himself as the most successful and fashionable portraitist of his time.

Lennox-Boyd iii/iii

Ex. Col. Hon. Christopher Lennox-Boyd

Condition: Minor tears to margins not affecting plate or image. One large repaired tear to the right hand margin just affecting image.
[27938]
£190


The Death of General Wolfe at the Seige of Quebec

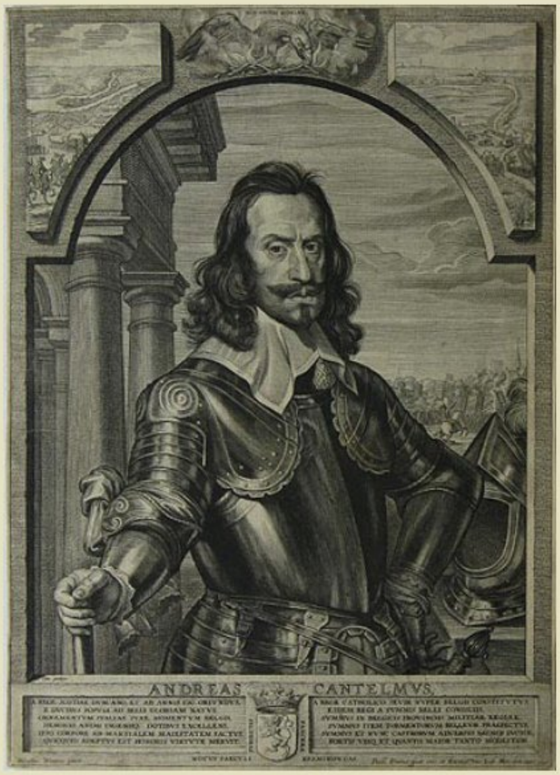
117. The Death of General Wolfe at the Seige of Quebec

Etching and copper engraving
W. Grainger after William Hamilton
Published as the Act directs Dec.r 18, 1802, by J. Stratford, No.112 Holburn Hill
Image 133 x 190 mm, Plate 175 x 224 mm, Sheet 195 x 259 mm
unmounted
From a series of plates used to illustrate Baxter's and Raymond's Histories of England and also Lyttleton's Hist of England.

Major General James P. Wolfe (1727 – 1759) was a British Army officer, known for his training reforms but remembered chiefly for his victory over the French in Canada. Wolfe's part in the taking of Quebec in 1759 earned him posthumous fame and he became an icon of Britain's victory in the Seven Years War and subsequent territorial expansion. Wolfe was posthumously dubbed "The Conqueror of Quebec", and also "The Conqueror of Canada" since the capture of Quebec led directly to the capture of Montreal which ended French control of the country.

William Hamilton (1751-1801) was a painter and illustrator. He trained initially as an architectural draftsman, but soon moved to theatrical portraits and scenes from plays. Hamilton became very well known for his paintings depicting episodes from the plays of Shakespeare and for his illustrations of poems. He was commissioned to create works for John Boydell's Shakespeare Gallery, Macklin's Bible and Bowyer's English History. He was elected an Associate of the Royal Academy in 1784, and was became a Royal Academician in 1789.

Condition: Trimmed within plate to the lower margin.
[28180]
£45

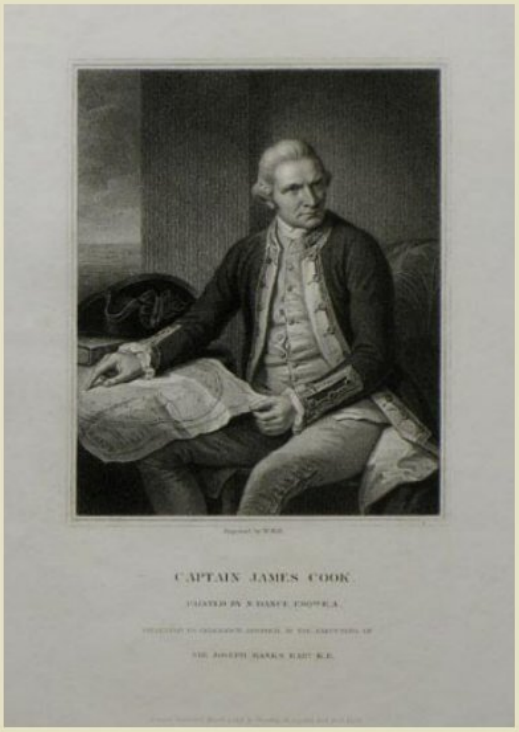


118. Andreas Cantelmus

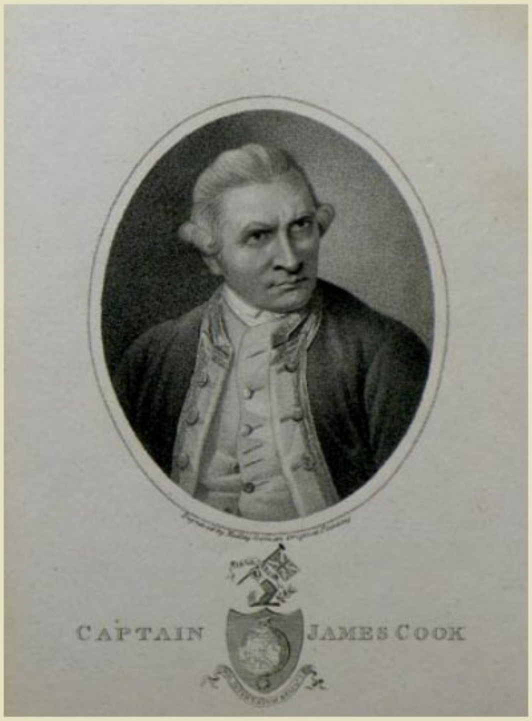
Copper engraving
Paulus Pontius after Michaelina Wautier
1643
Image 355 x 291, Sheet 402 x 295 mm
unmounted
Don Andreas de Cantelmo (1598 - 1645) was the General of the Spanish Army. Involved in a myriad of conflicts during the Eighty Years War; Cantelmo led the main Spanish force in the Battle of Kallo.

Latinate text and heraldry are included below the image. Cantelmus himself is framed within an archway. The architecture contains panels which depict Dutch topography and military scenes. Above his head, a phoenix rises from flames accompanied by the term 'Nom Omnis Moriae,' or, 'I shall not wholly die.'

Condition: Light creasing to the midrift of the portrait.
[27990]
£60

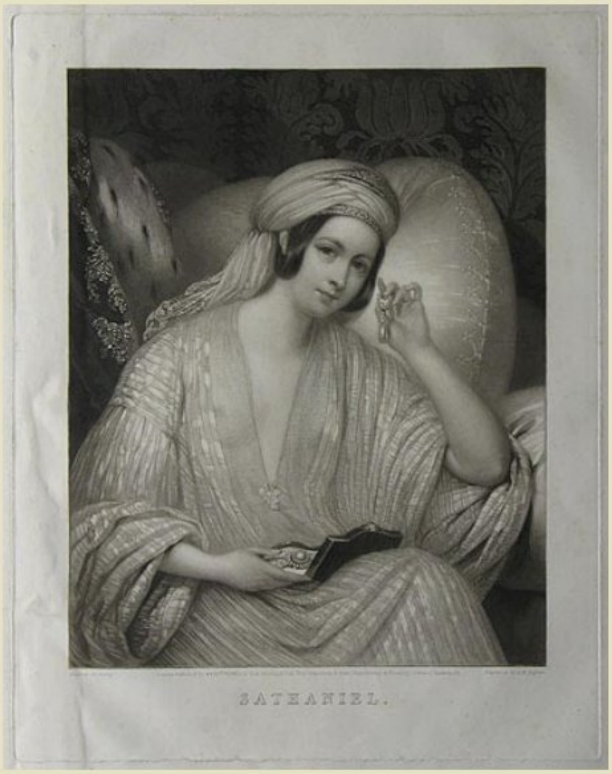

CAPTAIN JAMES COOK.

119. Captain James Cook
Stipple
W.Holl after Nathaniel Dance
London, Published March 1.1831, by Harding & Lepard, Pall Mall, East.
Image 125 x 99 mm, Sheet 257 x 171 mm
unmounted
Inscription below image reads: Painted by N.Dance. Esq.re R.A. Presented to Greenwich Hospital by the Executors of Sir Joseph banks, Bart K.B.
[28013]
£50



120. Captain James Cook
Stipple
William Ridley after Nathaniel Dance
Pub, by J.Gold 103, Shoe Lane. Jan.31.1803
Image 102 x 79 mm, Sheet 228 x 138 mm
unmounted
From the Naval Chronicle after the famous portrait by Nathaniel Dance at the National Maritime Museum, Greenwich. [28012]
£75

Mistresses, Courtiers and Genre Figures



120. Sathaniel
Mezzotint
A. M. Huffam after Claude Marie Dubufe
London. Published by Messrs. Fores at their Sporting & Fine Print Repository & Frame Manufactory, 41 Piccadilly, corner of Sackville St. [c.1840]
Image 285 x 230 mm, Sheet 610 x 445 mm
unmounted
Inscribed beneath image with title.

A seated young woman, shown to the knees, wears Eastern dress, with a loose striped robe and an embroidered turban. In her lap she holds a jewel case, inside which pearls can be seen. In her left hand she holds up an earring with a large pearl drop.

A M Huffam was an English line, mezzotint engraver and lithographer active between 1825 and 1859, and born at Edmonton, near London. Huffam exhibited three plates at the Society of British Artists between 1828 and 1832, and executed plates for Herring's Sketches on the Road (1845-1847) after John F. Herring Sr. He also produced royal portraits and prints after Landseer and Aglio. Some of his works were declared to the

Printseller's Association (PSA).

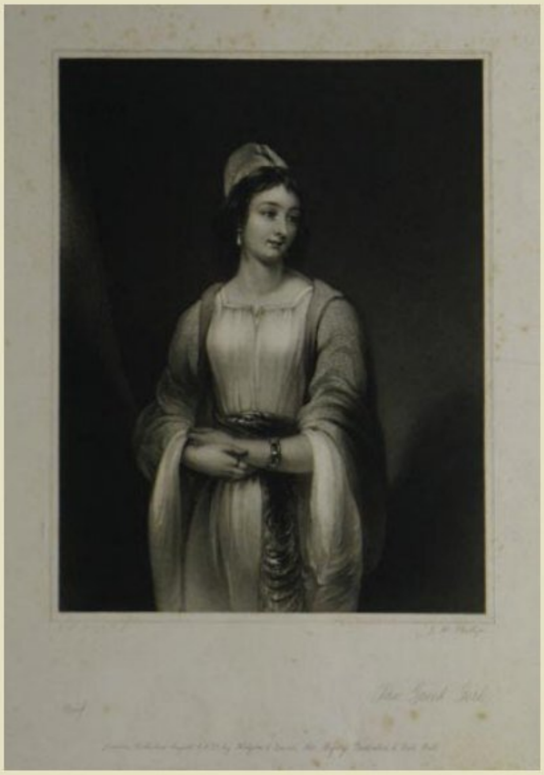
Claude-Marie-Paul Dubufe (1790 - 1864) was a French historical and portrait painter and lithographer. He was born in Paris in 1790, and studied under David. He exhibited between 1810-63 and made caricatures in 1814. His subjects were at first classical, and then scriptural, but his reputation rests chiefly on his portraits, of which he produced a large number. Dubufe, who was the last representative of the school of David, died at Selle-Saint-Cloud in 1864.

S. W. Fores was a publisher, playing-card maker, printseller and stationer. The son of a cloth mechant, Fores founded his business as a printseller in 1783, specialising in caricatures. After S. W. Fores's death in 1838 the business was continued as Messrs Fores by his sons, George Thomas Fores (1806-58) and Arthur Blücher Fores (1814-83), who moved from satirical to sporting prints. It continued to be run by the descendants of George Thomas Fores until well into the twentieth century.

Engen 106, Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Repair to left hand margin of plate-mark, not affecting image.
[28137]
£75



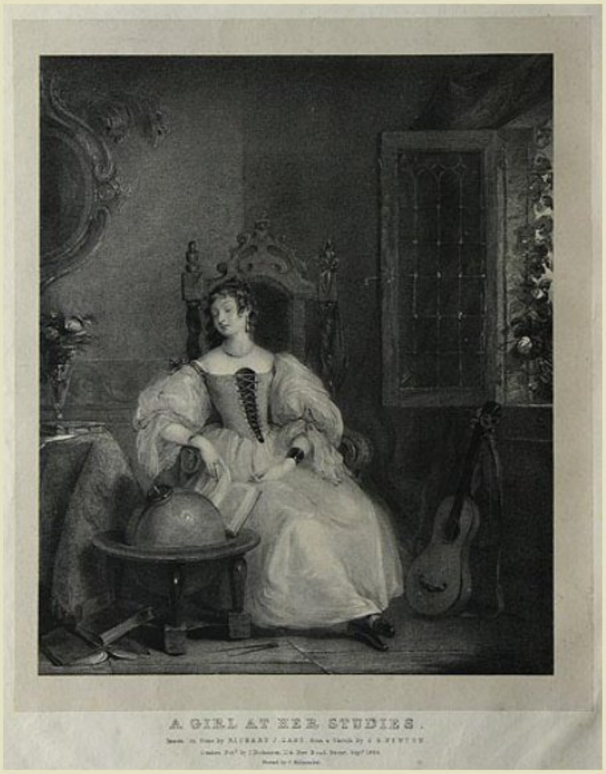
130. The Greek Girl
Mezzotint and etching
George Herbert Phillips after Gilbert Stuart Newton
Published by Hodgson & Graves Thursday 1 August 1839
Image 215 x 166 mm, Plate 300 x 230 mm, Sheet 330 x 256 mm
unmounted

George Henry Phillips (c.1800 - c.1852) was a painter, miniaturist, mezzotint and aquatint engraver of portraits and genre scenes. He worked in London from 1819 to 1825. Some of his works declared to the PSA.

Gilbert Stuart Newton (1794 - 1835) was a painter and pupil of Gilbert Stuart, the portrait painter. He exhibited at the Royal Academy from 1818. Newton was very sociable and a friend of C R Leslie, Washington Irving, Constable and Landseer. He was elected to the RA 1832. In 1834 he was confined to an asylum in Chelsea, where he died.

Lennox-Boyd i/i, lettered proof

Condition: Light foxing to sheet inside plate but not visable on image.
[27940]
£65

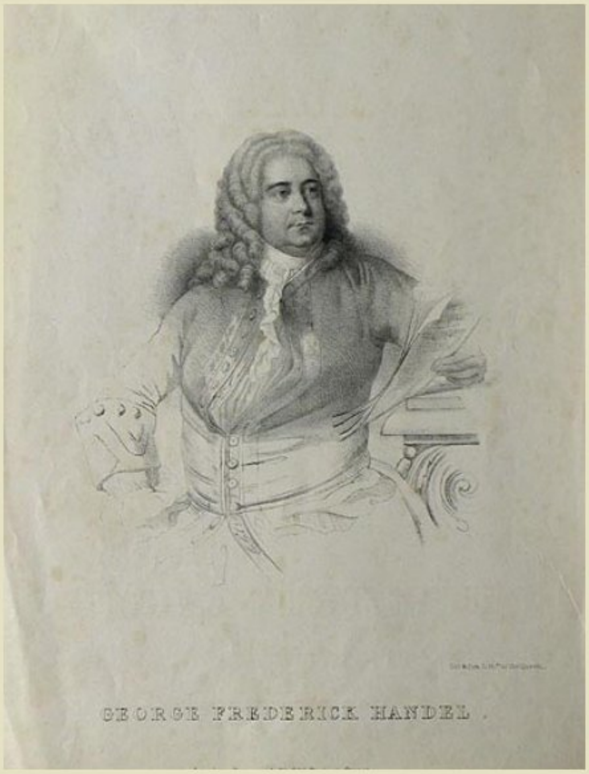

A GIRL AT HER STUDIES.

140. A Girl at her Studies.
Lithograph
Richard J. Lane after G.S.Newton
London. Pubd. by J. Dickinson, 114, New Bond Street, Septr. 1826.
Image 242 x 200 mm, Sheet 384 x 258 mm
unmounted
A lady reclines in a grand chair by an open window, surrounded by books, a globe and a guitar.

Richard James Lane (1800-1872), a sculptor and lithographer, was born at Berkeley Castle, Gloucestershire, into an artistic family. His mother was a niece of Thomas Gainsborough and his father a prebendary of Hereford Cathedral. At sixteen, he was apprenticed to line engraver Charles Heath. Lane worked as an engraver for several years before turning his attention to the

lithographraphy. He first exhibited at the Royal Academy in 1824 and was elected an associate engraver three years later. Lane specialised in portraiture; he produced hundreds of portraits of royalty, actors, artists and other notable society members. Queen Victoria appointed him royal lithographer in 1837.
[27926]
£60

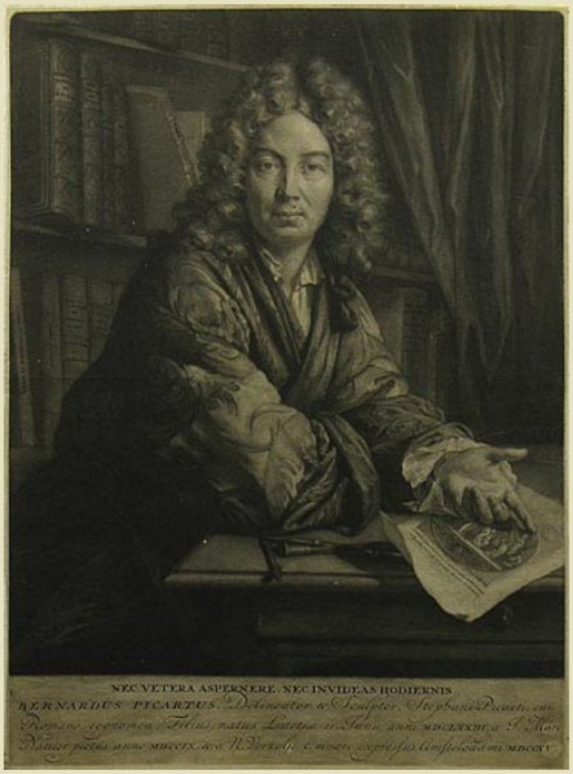
Performing Arts


GEORGE FREDERICK HANDEL.

141. George Frederick Handel
Lithograph
after Thomas Hudson
London Boosey & Co. 295 Regent Street. c. 1880
Image 182 x 163 mm, Sheet 343 x 247 mm
unmounted
George Frideric Handel (1685-1759), Composer. Born in Saxony, Handel moved to London in 1712 from the court in Hanover. By 1714 he found himself working for his old master, now George I, for whom he composed the Water Music in 1717. For the next fifty years Handel poured out opera, oratorios and concertos. His Messiah, first performed in Dublin in 1742, was a national institution within his lifetime.

Thomas Hudson (1701-1779) was a portrait painter, born in Devon. He trained under the successful portrait painter Jonathan Richardson, later marrying his daughter. He had many artistic friends including William Hogarth, Allan Ramsay and Francis Hayman. Hudson retained these connections, travelling to France, Holland and Flanders with Hogarth and Hayman in 1748 and to Italy with the sculptor Louis-François Roubiliac in 1752. Having established his own portrait-painting practice, Hudson became increasingly fashionable. As the number of commissions grew, he employed drapery painters to assist him. His many pupils included Joshua Reynolds and Joseph Wright of Derby.
[27941]
£50

Printmakers, Collectors, Antiquarians & Booksellers


NEC VETERA ASPERNERE. NEC INVIDEAS HODIERNIS
BERNARDUS PICARTUS

142. Bernardus Picartus [Bernard Picart]
Mezzotint
Nicolaas Verkolje after Jean Marc Nattier
N. Verkolje l. m. ære expressus Amstelodami MDCCXV. [1715]
Image 288 x 237 mm, Sheet 330 x 240 mm
unmounted
Inscribed beneath image with four lines of Latin text.

A half-length portrait of Bernard Picart in his studio, pointing at a print representing an antique carved gem.

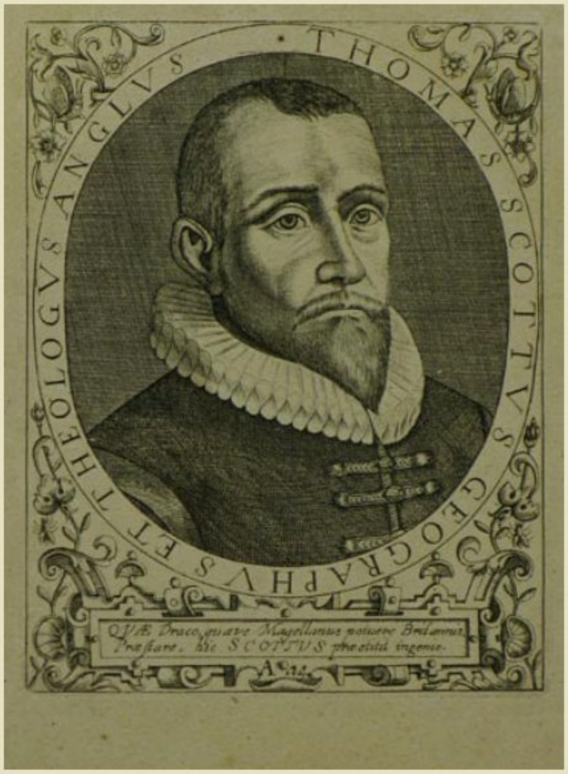
Bernard Picart (1673 - 1733) was an engraver and print publisher. The son of the engraver Étienne, Bernard, like him, was sometimes called ‘Picart le Romain’. Specialising in book illustration, Picart became a major figure with a large output. Trained in Paris, he worked in the Netherlands between September 1696 and December 1698. He married in Paris in 1702 and was the father of four children. After the death of his wife and children, Picart turned Huguenot, and left definitively for Holland in January 1710, taking his aged father with him. He settled initially in The Hague, then in 1711 in Amsterdam. Picart published some prints at the same address as his father, therefore a confusion between the two is possible. He is known for publishing prints by Dirk Maas.

Nicolaas Verkolje (1673-1746), was a Dutch Golden Age painter, draughtsman and engraver, best known for his mezzotint prints. He was the son of the painter and printmaker Jan Verkolje from whom he and his brother Jan II, learned to paint and engrave. Verkolje's pupils include Arnout Bentinck, Jan Matthias Kok, Jan Maurits Quinkhard, and Arnout Rentinck.

The French painter Jean-Marc Nattier (1685-1766), was born in Paris, the second son of Marc Nattier (1642–1705), a portrait painter, and of Marie Courtois (1655–1703), a miniaturist. He is noted for his portraits of the ladies of King Louis XV's court in classical mythological attire.

Wurzbach 7
Condition: Laid to album page.
[28139]
£200

Religious and Clerical

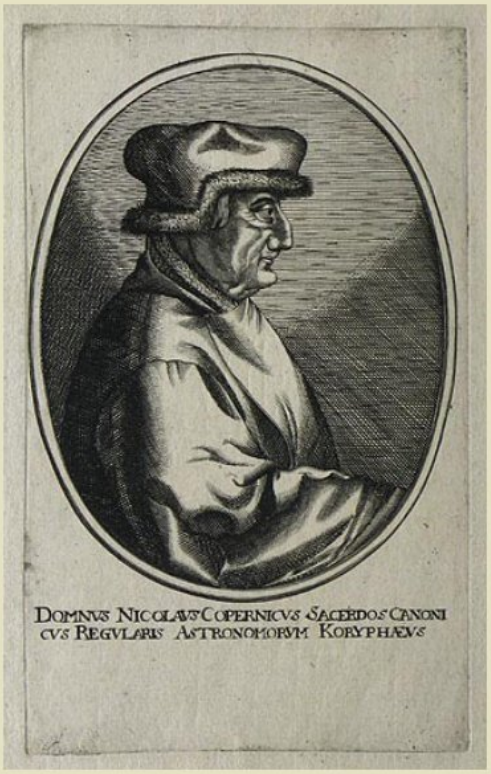

THOMAS SCOTTVS GEOGRAPHVS ET THEOLOGVS ANGLVS
QVÆ Draco, quæ Magellanus potuere Britannus
Præstare, hic SCOTTVS præstitit ingenio.

143. Thomas Scottus Geographus et Theologus Anglus
Copper engraving
After Crispijn de Passe the Elder
c.1650
Image 136 x 104, Plate 138 x 106 mm, Sheet 200 x 147 mm
unmounted
illustration to Boissard's 'Icones virorum illustrium' (1632) and 'Bibliotheca chalcographica' (1650).

Thomas Scott (c.1580 - 1626) was a Puritan clergyman and propagandist. In 1620 he wrote Vox Populi, a tract against the projected marriage between the future Charles I and the Spanish infanta. He left England in 1623 and settled in Utrecht where he continued to write anti-catholic pamphlets. He was murdered by an English soldier as he came out of church in 1626.

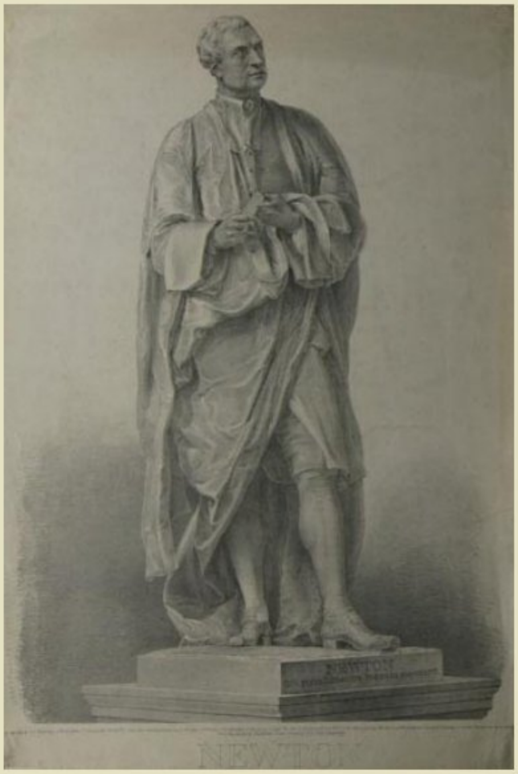
Crispijn de Passe the Elder (1564 - 1637) was a draughtsman, engraver and publisher who began his career in Antwerp but by 1589 had fled via Aachen to Cologne and later in 1611 to Utrecht. He was the father of Simon, Magdalena, Crispin II and Willem.
O'Donoghue 3
[28014]
£30

Scientific, Industrial & Medical


DOMNVS NICOLAVS COPERNICVS SACERDOS CANONI
CVS REGVLARIS ASTRONOMORVM KORYPHÆVS

144. Domnus Nicolaus Copernicus Sacerdos Canoni cus Regularis Astronomorum Koryphaeus [Nicolaus Copernicus]
Engraving
Anonymous
c.1645
Image 135 x 101 mm, Plate 177 x 109 mm, Sheet 295 x 197 mm
unmounted
Insribed beneath image with title.

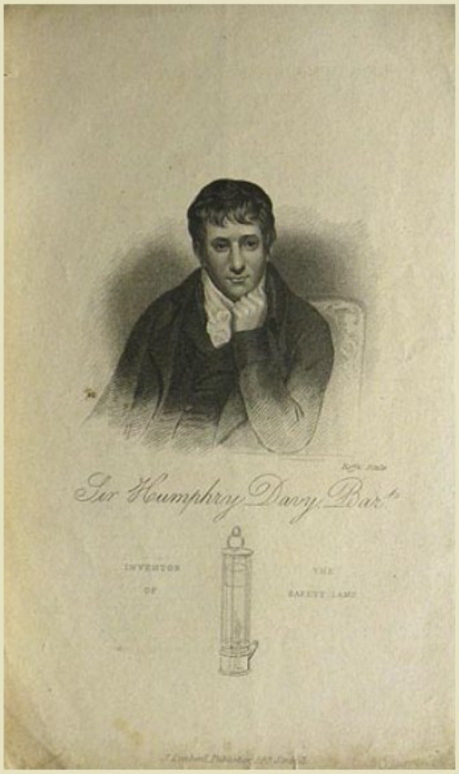
Nicolaus Copernicus (1473 - 1543) was an astronomer who first described the heliocentric, or sun-centred system. The book containing the final version of his theory, the De revolutionibus orbium coelestium libri vi was not published until the year of his death, 1543.
[28159]
£70



145. Newton
Lithograph
George Edward Madeley after J. Kirby Baldry
1837
Image 510 x 360 mm, Sheet 559 x 388 mm
unmounted
Inscription below image reads: Lithographed by G.E.Madeley, 3, Wellington St. Strand. MD.CCCXXXVII from the original drawing by the late I.K.Baldry, Cambridge; in the possession of Th Rev.C.Turnor, F.R.A.S & F.S.A. (to whose family, the house at Woolsthorpe, County of Lincoln, in which Newton was born, belongs) From the Statue by Roubilliac, in the Chapel of Trin. Coll. Cambridge.

George E. Madeley (1798-1858) was an engraver, lithographer and printer. From c.1824-1829 he was in partnership with Charles Ingrey as "Ingrey & Madeley" thereafter moving to the premises of Sotheby's the auctioneers at 3 Wellington Street.

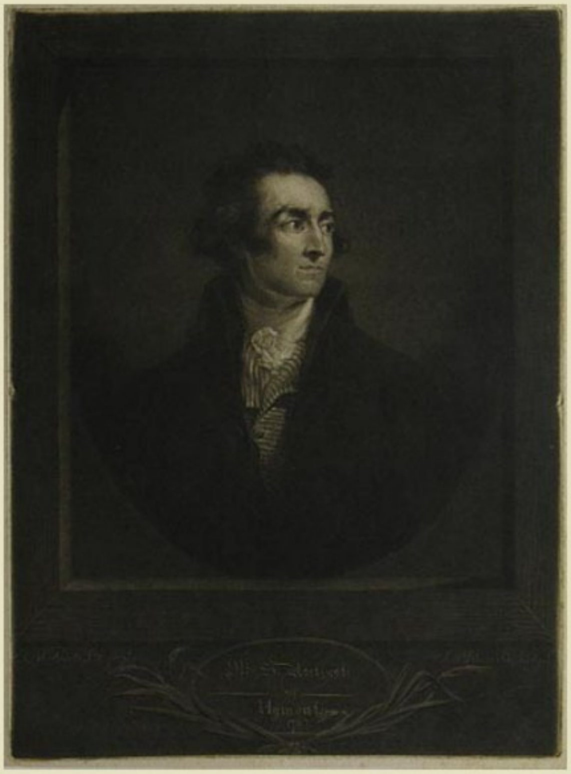
Condition: Creases to corners of sheet, small tears to left and right edges and bottom left corner, stain to extreem top left of sheet, none of which affects the image.
[27914]
£150



146. Sir Humphry Davy, Bart.
Stipple
Roffe after Henry Howard
J. Lunbird, Publisher, 143 Strand c. 1830
Image 145 x 87 mm, Sheet 223 x 138 mm
unmounted
Image of a safety lamp below, titled either side: Inventor of the Safety Lamp.

The chemist and inventor Sir Humphry Davy, Bt (1778-1829) is recognised for his groundbreaking work with gases and electrolysis. In 1807 he demonstrated the existence of potassium, sodium and chlorine with a galvanic battery. He also experimented with diamond combustion and invented the miner's safety lamp in 1815. He was rewarded for his contribution to science with a baronetcy (1818) and the presidency of the Royal Society (1820). Davy became well known due to his experiments with the physiological action of some gases, including laughing gas (nitrous oxide) - to which he was addicted. With good looks and entrepreneurial flair, He was one of a new breed of celebrity scientists whose experiments, at the newly established Royal Institution, were so charismatic that they became social events. Witnessing these, Mary Shelley took Davy as the model for Dr Frankenstein the scientist who holds the terrifying secret of life-giving power.

Condition: Minor tears to lower edge of sheet, just affecting publication line.
[27923]
£45



147. Mr. S. Northcote of Plymouth

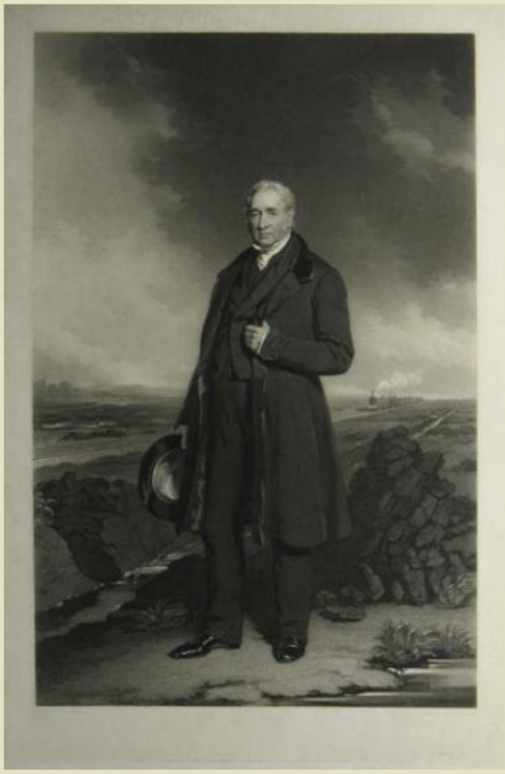
Mezzotint
Samuel William Reynolds after James Northcote
1785
Image 345 x 251 mm
mounted
Portrait of Samuel Northcote, half-length, directed to front, facing to right; wearing a dark coat with high collar, striped waistcoat, light neckerchief with frill; in an oval within rectangular frame.

Samuel Northcote (British; Male; 1743 - 1813) was a watchmaker and optician. Three of his seven children survived to maturity, among them was the artist of this portrait, James. James Northcote (1746-1831) was a history and portrait painter, he was also the assistant to Sir Joshua Reynolds, and later, his biographer. He was known for his dignified portraits in the Reynoldsian tradition, but also produced grandiose history paintings, many for Boydell's Shakespeare Gallery.

Samuel William Reynolds (1773-1835) was a painter, mezzotinter and later in his life, a landscape gardener. Reynolds studied at the Royal Academy where he was taught engraving by John Raphael Smith. His first engraved portrait, a study of George III when still Prince of Wales, is dated 1794. Reynolds' talent was regally acknowledged and he was appointed engraver to the King in 1820.

Ex. Col.: Hon. Christopher Lennox-Boyd

O'Donoghue 1
[28116]
£100



148. George Stephenson, Esqre Standing on Chat Moss

Mezzotint and mixed method
Thomas Lewis Atkinson after after John Lucas
Published by Henry Graves and Co. Wednesday 23rd May 1849
Image 695 x 444 mm, Plate 815 x 524 mm, Sheet 840 x 545 mm
unmounted
Proof before letters on India paper.
Printsellers Association blind stamp to the bottom right of inscription space.

George Stephenson (1781-1848), the inventor and founder of railways, was a practical engineer without formal education who became interested in developing more efficient rails and locomotives. In 1814, he tested his first 'steam-blast' locomotive which drew thirty tonnes of coal at four miles an hour. After his pioneering work on the Stockton and Darlington Railway (1825), he won the contract for the Manchester and Liverpool Line in 1826. The success of both lines was increased by the newly designed Rocket (1829), an engine which travelled at 29 miles per hour. The building of these two lines prompted immense business speculation and an expansion of the railway system which transformed the British countryside and economy.

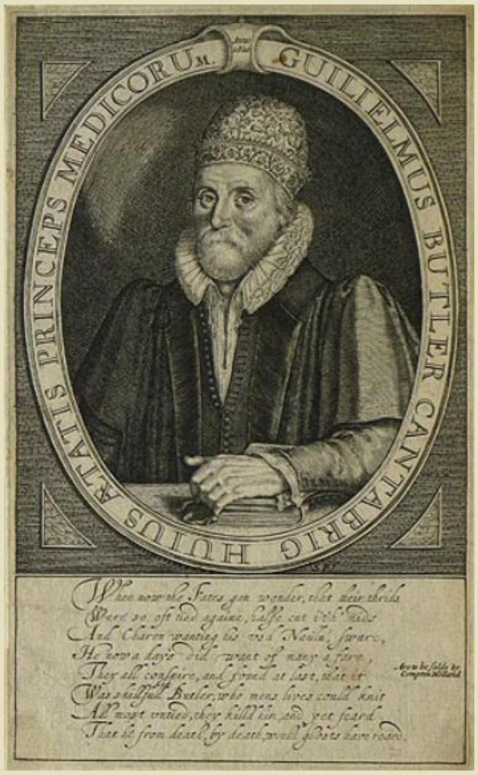
Thomas Lewis Atkinson (1817 - 1898) was a line and mezzotint engraver, and a pupil of Samuel Cousins.

John Lucas (1807-1874), portrait painter, began his career as an apprentice to mezzotint engraver Samuel William Reynolds. When his tenure with Reynolds ended in the late 1820s, Lucas established a practice as a painter. He exhibited his first portrait at the Royal Academy in 1828 and thereafter gained fame as a fashionable society portraitist. Lucas often exhibited his works publicly, showing ninety-six portraits at the Royal Academy from 1828 to the time of his death.

O'Donoghue 6, Printsellers' Association Index 361, Lennox-Boyd iv/v, proofe before title.

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Two sall tears to the right hand margin just affecting plate. One small tear to the centre of the left hand margin, stopping at the plate.
[27936]
£750


GUILIELMUS BUTLER CANTABRIG HUIUS ÆTATIS PRINCEPS MEDICORUM.

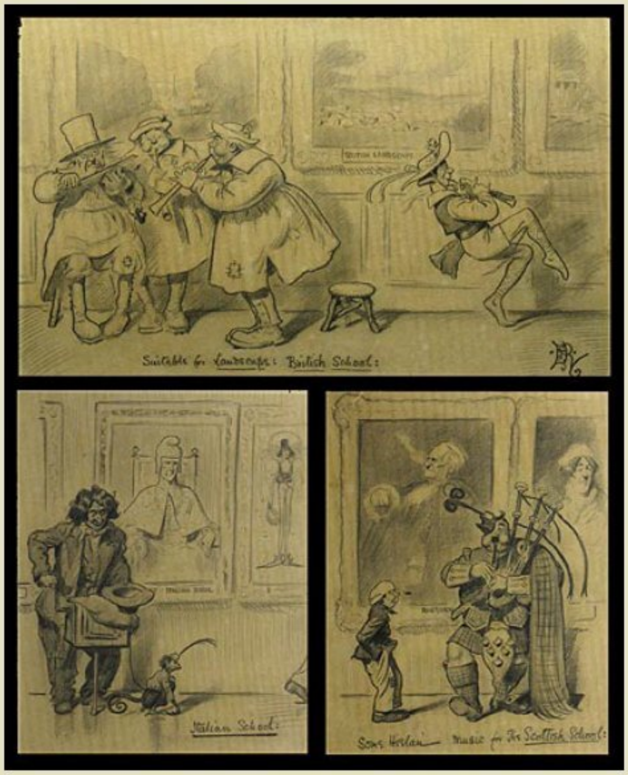
149. Guiliemus Butler Cantabrig Huis Aetatis Princeps Medicorum.
Copper engraving
Simon de Passe
Compton Holland. 1620
Image 175 x 107 mm, Plate 182 x 108 mm, Sheet 183 x 110 mm
unmounted
William Butler (1535-1618), Physician to James I.

Simon de Passe (c.1595-1647) was the son of prominent Dutch engraver and publisher Crispijn Van De Passe the Elder. His father was the founder of a distinguished publishing house in Cologne that produced portraits of European nobility and religious and other prints. The family were forced to leave Cologne because of their Anabaptist faith. They moved to Utrecht, and in 1616 Simon settled in London where he established for himself a successful portrait engraving practice. He contributed portraits to Henry Holland's Baziliologia (1618) and made a number of portraits of the Royal family, noblemen and scholars. In 1624, he moved to Copenhagen as royal engraver to the king of Denmark, a post he held for the rest of his life.

O'Donoghue 1, Hind II.253.14.I

Condition: Tipped to an album page, unidentified colectors mark on verso; interlocking monogram within a hexagon.
[27916]
£80

Caricatures

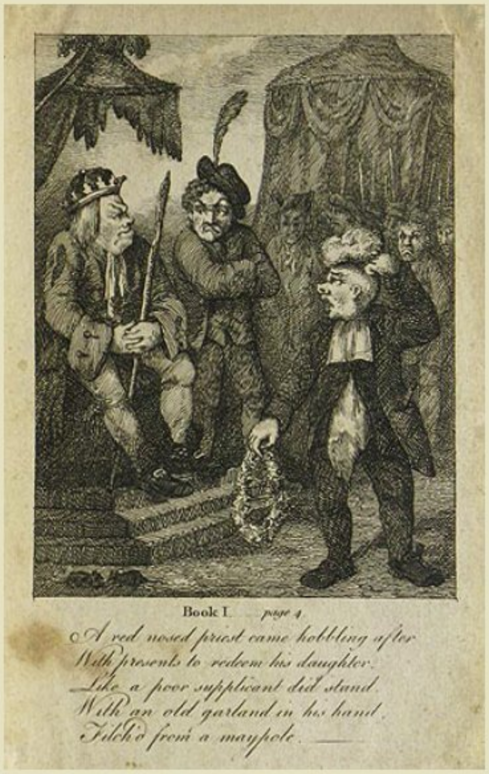

Suitable for Landscape: British School:
Italian School:
Some Highlan' music for The Scottish School:

149. Suitable Music for The National Gallery. 1.Suitable for landscape: British School. 2.Italian School:. 3. Some Highlan' music for The Scottish School:.
Pencil drawing
Edward Tennyson Reed
February 1927
1. Image 225 x 360 mm, 2. Image 225 x 180 mm, 3. Image 225 x 178 mm
mounted
A collection of three original pencil drawing satires by Edward Tennyson Reed, signed with the artists monogram in the largest of the three drawings.

Acompanying hand written text by the artists reads:
It has been suggested that a welcome attraction for the great galleries would be orchestral music, - adapted to the various 'Schools' of painting exhibited there. (a few suggestions herwith)

Original Drawing for The Bystander:
To Helen Matthews from her old friend with all good wishes & affection. E.T.reed: Feb: 1927.

Condition: Laid to board, time toning.
[28004]
£600

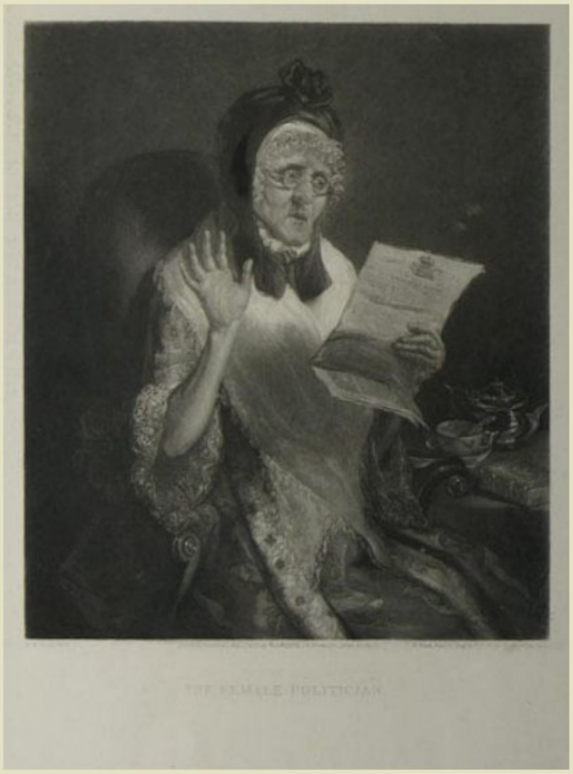

Book I. page 4
A red nosed priest came hobbling after
With presents to redeem his daughter.
Like a poor supplicant did stand,
With an old garland in his hand,
Filch'd from a maypole.

150. A red nosed priest came hobbling after With presents to redeem his daughter. Like a poor supplicant did stand, With an old garland in his hand, Filch'd from a maypole.
Etching
Francis Grose
c.1797
Image 125 x 93 mm, Sheet 174 x 108 mm
unmounted
Beneath the image inscription reads: Book 1_ _ _page 4 and five lines of verse.

From A Travestie of Homer, a parody or burlesque translation of Homer's Iliad by Thomas Bridges.

Francis Grose (1731-1791) was a painter, etcher, caricaturist, draughtsman and antiquary. He wrote and illustrated many successful books on the antiquities of Britain. Responding to the growing interest in the past, he travelled around the country collecting material, publishing illustrations with descriptions to make antiquities and archaelogical remains more intelligible and accessible to his non-specialist readers.

Condition: Trimmed within the plate some foxing spots to the inscription space.
[27921]
£50


THE FEMALE POLITICIAN

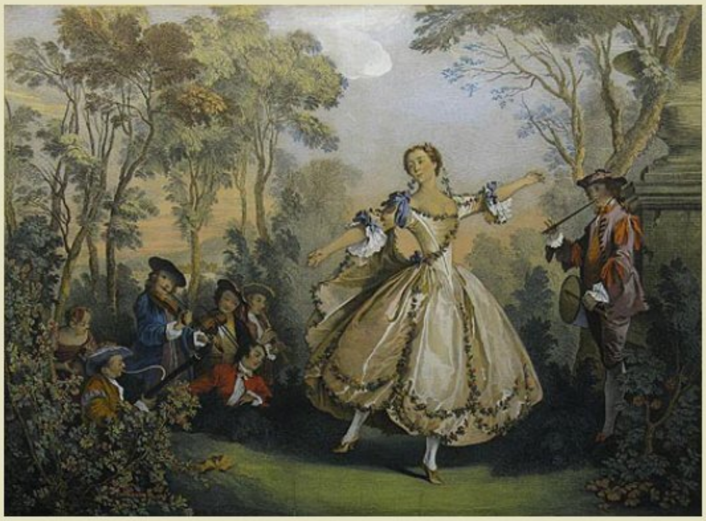
151. The Female Politician
Mezzotint
William Ward after Michael William Sharp
Published by W. J. White Monday 1st May 1826
Image 260 x 223 mm, Plate 335 x 250 mm, Sheet 686 x 504 mm
unmounted
William Ward (1766 - 1826) was an engraver and mezzotinter and the brother of James Ward. He also published prints with his brother, as 'Messrs Ward & Co', April 1800 - April 1804, from James' address, 6 Newman Street.

Michael William Sharp (c.1777 - 1840) was a painter who attended the RA schools under Beechey. His work was fashionable from around 1802. He lived London, but often visited Norwich, where he stayed with Crome.

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd
[27935]
£140

Ballet & Dance



152. Mademoiselle de Camargo
Etching and engraving with hand colouring
Laurent Cars after Nicolas Lancret
1731
Image 554 x 415, Sheet 582 x 454 mm
mounted
Portrait of the ballerina Marie Anne de Cupis de Camargo, dancing in a woodland clearing at centre-right, her right foot slightly off the ground, arms outstretched with the left raised and the right lowered. She wears a skirted dress with ruffled sleeves and is decorated with garlands of flowers. To her right, a man leans against a pedestal with an urn, playing the pipe and tabor. To the left, a group of admiring musicians and onlookers are amongst the bushes.

Nicolas Lancret's painting of 1730, in reverse direction, is held in the Wallace Collection, London. This famous print was published the following year. The pendant is Mlle Sallé, also after Lancret, by N. de Larmessin.

Nicolas Lancret (1690 – 1743) was a French painter, famed for his brilliant depiction of light comedy and fêtes galantes, which reflected the tastes and manners of French society under the regent Orleans.

Laurent Cars (1699 - 1771) was a French designer and engraver, born at Lyons in 1699. In 1733 he was received as an Academician upon his portraits of Michel Anguier and Sébastien Bourdon. His notable works include a series of illustrations after Boucher's designs to the Comedies of Molière, as well as his engravings of the Fables of La Fontaine after Jean-Baptiste Oudry.

Condition: Trimmed to platemark. Laid to board. Title line is affected. Artists and engravers name are missing.
[28074]
£370

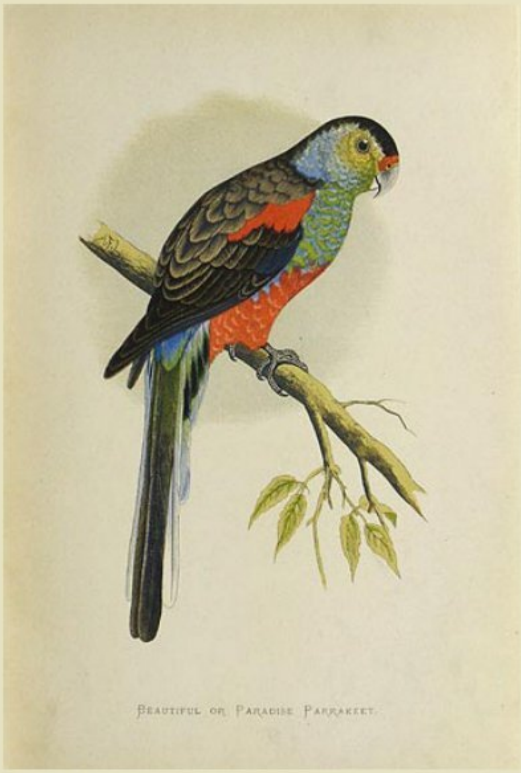
Birds

Plates from W.T. Greene's Parrots in Captivity, one of the most comprehensive colorplate studies of parrots ever made, encompassing macaws, cockatoos, lories, parrots, parakeets, and lovebirds. Each print features one or two beautiful tropical birds on a branch, with plumage in bright colors, especially greens, yellows, blues, and reds. Published in three volumes, the series was intended largely as a guide for those interested in keeping parrots as pets. According to the preface, the publisher spared "neither pains nor expense to make the work as attractive as possible."

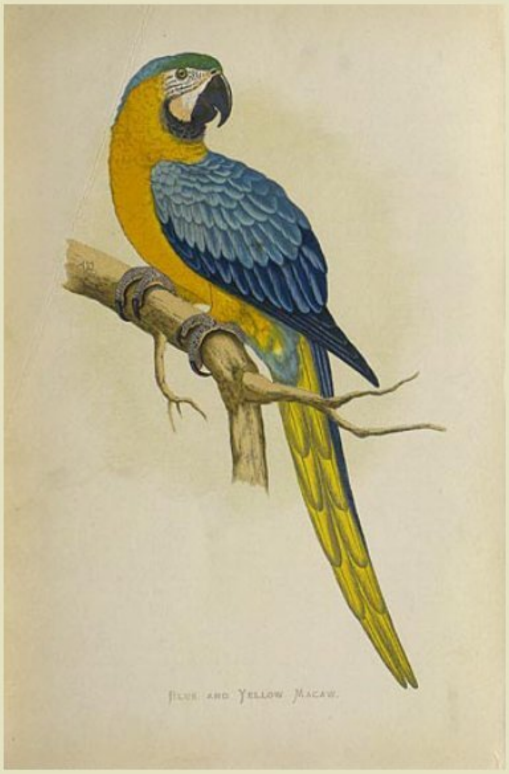
William Thomas Greene, the author of this study, also wrote The Amateur's Aviary of Foreign Birds. He dedicated Parrots in Captivity to the printer, Benjamin Fawcett, a noted master of color woodblock printing, based in Diffield, Yorkshire, England.

Alexander Francis Lydon (1836–1917) was an English watercolour artist, illustrator and engraver of natural history and landscapes. He worked for Benjamin Fawcett the printer, to whom he had been apprenticed from an early age. He collaborated on a large number of works with the Rev. Francis Orpen Morris who wrote the text.

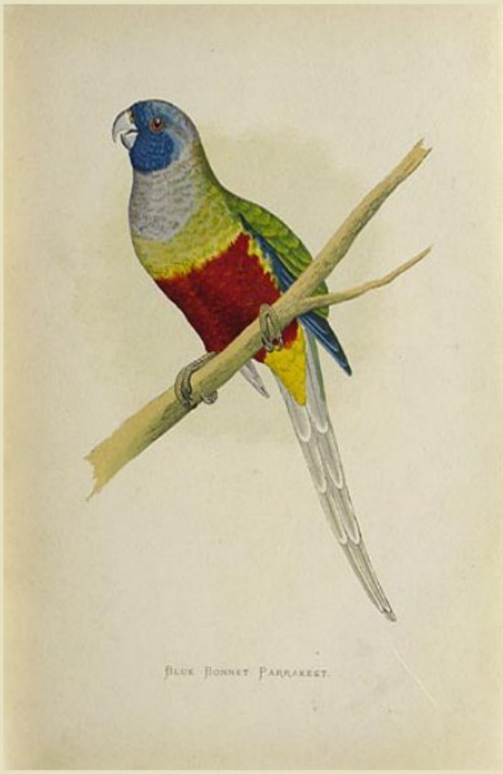
Together with Fawcett they produced the plates for many illustrated natural history and topographic works, including a number of works by Francis Orpen Morris, such as A History of British Birds (1851-1857) and Picturesque Views of Seats of Noblemen and Gentlemen of Great Britain and Ireland (1880). They also contributed illustrations to natural history books by other authors, such as Rev. W. Houghton's British Fresh-Water Fishes (London: 1879).


BEAUTIFUL OR PARADISE PARRAKEET.

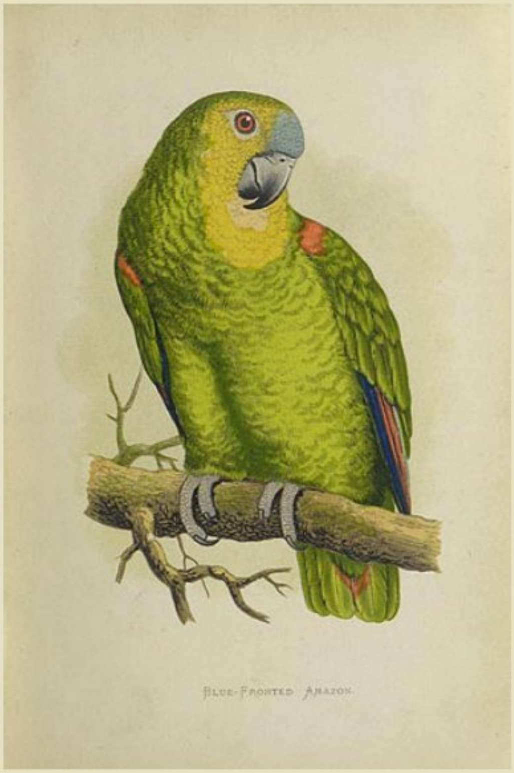
153. Beautiful or Paradise Parrakeet.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 175 x 125 mm vignette, Sheet 170 x 250 mm unmounted
[28082]
£60


Blue and Yellow Macaw.

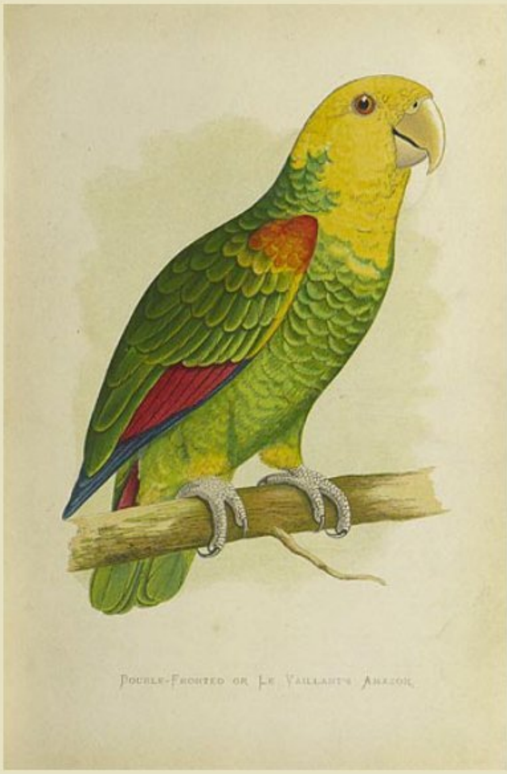
154. Blue and Yellow Macaw.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 200 x 135 mm vignette, Sheet 170 x 250 mm mounted
Condition: Paper creased through left of sheet.
[28105]
£80


Blue Bonnet Parrakeet.

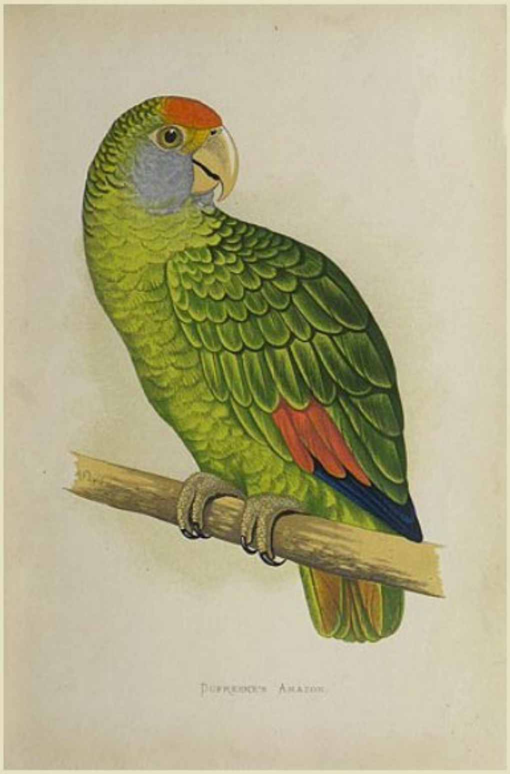
156. Blue Bonnet Parakeet.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 176 x 130 mm vignette, Sheet 250 x 170 mm unmounted
[28079]
£60


Blue-Fronted Amazon.

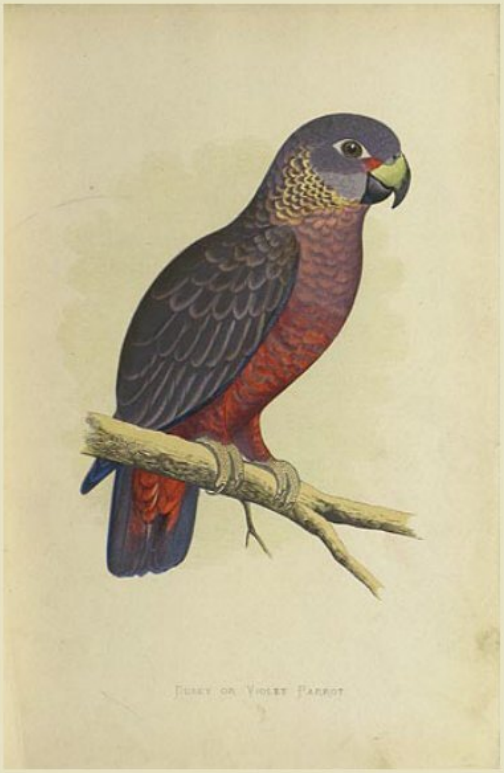
157. Blue-Fronted Amazon.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 170 x 120 mm vignette, Sheet 250 x 170 mm mounted
Condition: Paper creased through left of sheet.
[28114]
£90


Double-Fronted or Le Vaillant's Amazon.

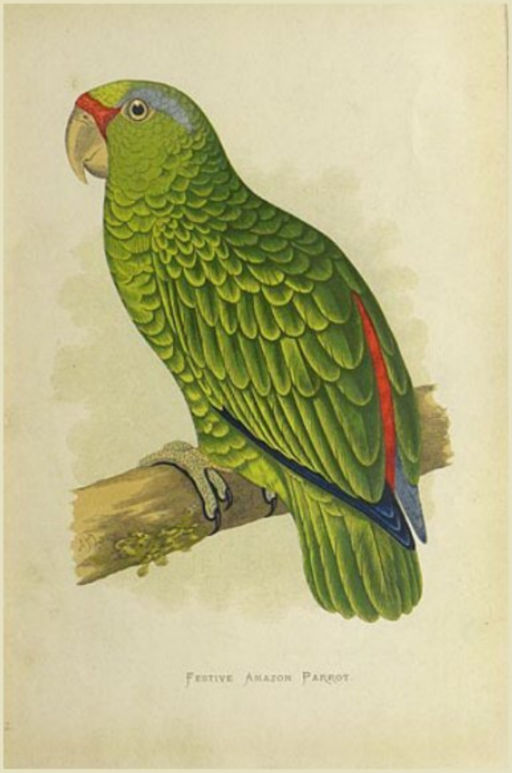
158. Double-Fronted or Le Vaillant's Amazon.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 170 x 130 mm vignette, Sheet 250 x 170 mm unmounted
Condition: Paper creased through left of sheet.
[28112]
£80


Dufresne's Amazon.

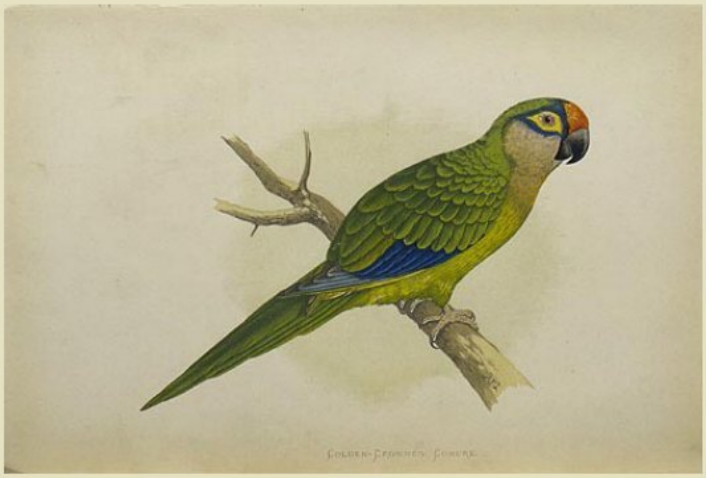
159. Dufresne's Amazon.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 170 x 120 mm vignette, Sheet 250 x 170 mm unmounted
Condition: Paper creased through left of sheet.
[28115]
£80


Dusky or Violet Parrot.

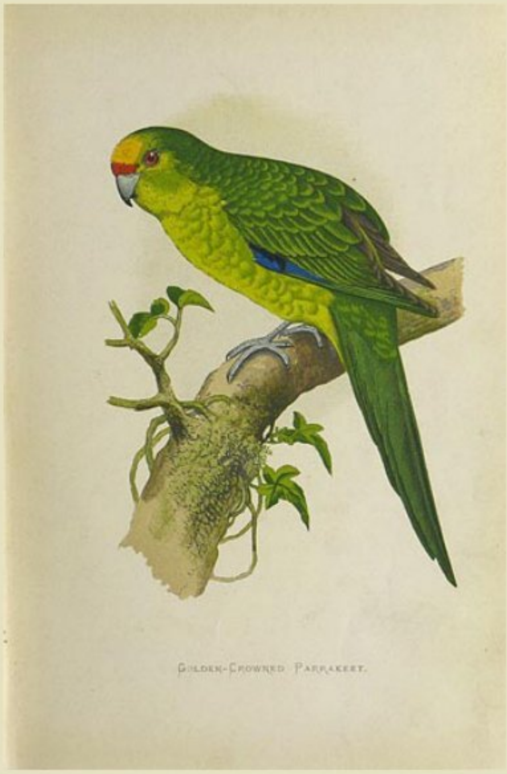
160. Dusky or Violet Parrot.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 160 x 115 mm vignette, Sheet 170 x 250 mm mounted
Condition: Paper creased through left of sheet.
[28108]
£70



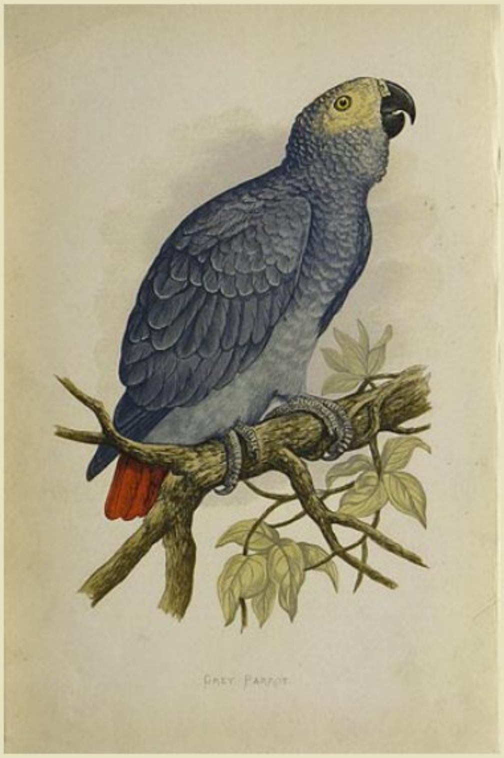
161. Festive Amazon Parrot.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 170 x 120 mm vignette, Sheet 250 x 170 mm mounted
Condition: Paper creased through left of sheet.
[28113]
£90



162. Golden-Crowned Conure.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 160 x 120 mm vignette, Sheet 250 x 170 mm unmounted
Condition: Paper creased through left of sheet.
[28110]
£70

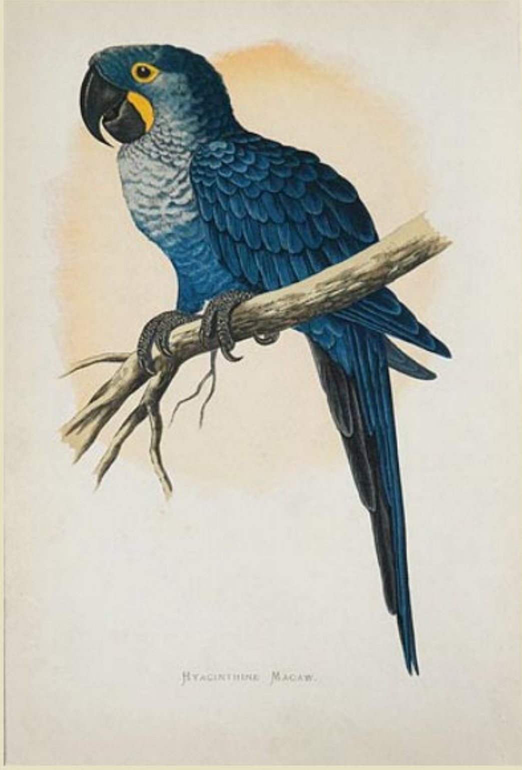

Golden-Crowned Parrakeet.

163. Golden-Crowned Parrakeet.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 160 x 120 mm vignette, Sheet 250 x 170 mm unmounted
[28078]
£60


Grey Parrot.

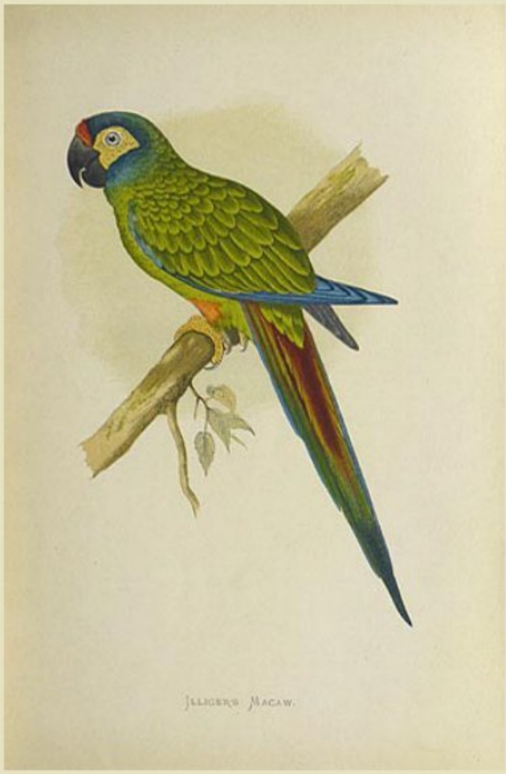
162. Grey Parrot.

Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 182 x 130 mm vignette, Sheet 170 x 250 mm mounted
Condition: Paper creased upper right not affecting image and mounted over.
[28100]
£90


Hyacinthine Macaw.

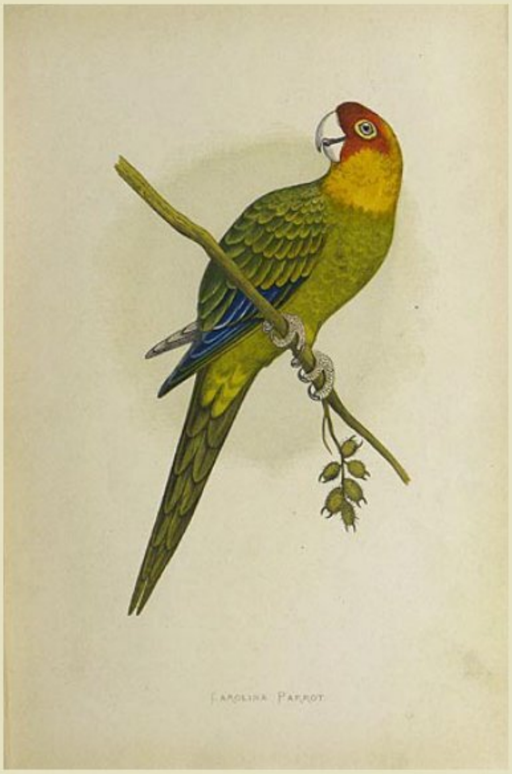
163. Hyacinthine Macaw.

Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 200 x 135 mm vignette, Sheet 170 x 250 mm mounted
Condition: Paper creased upper right not affecting image and mounted over.
[28102]
£90

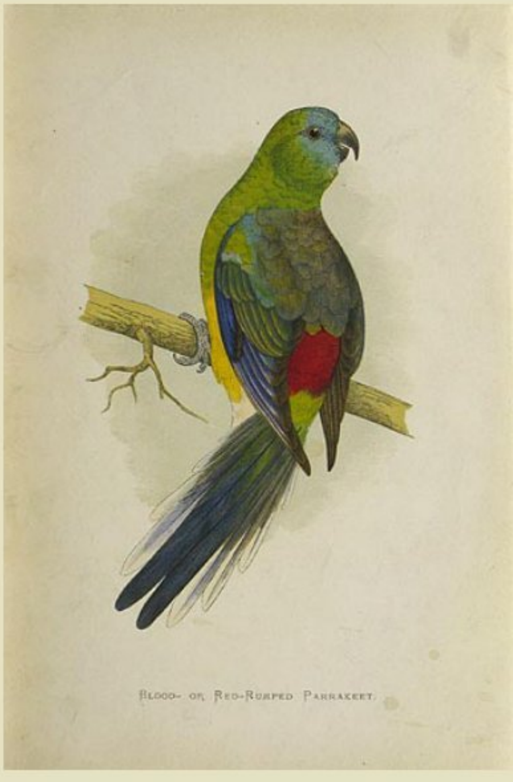

Illiger's Macaw.

164. Illiger's Macaw.

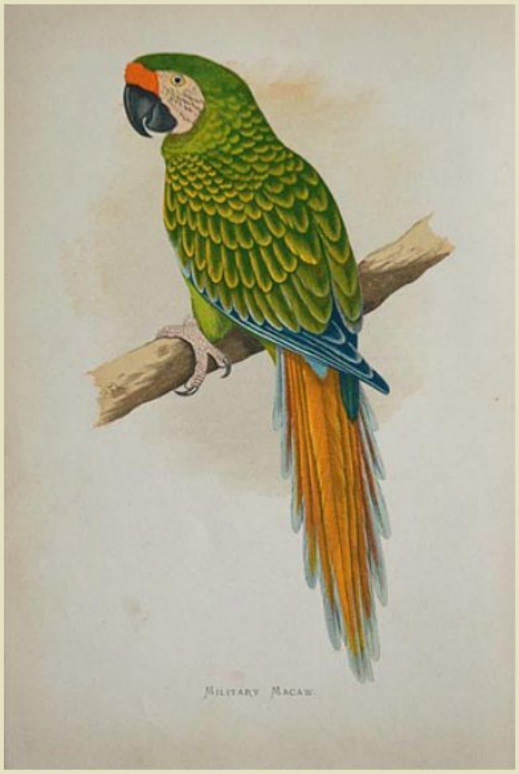
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 175 x 110 mm vignette, Sheet 170 x 250 mm mounted
Condition: Paper creased through left of sheet.
[28106]
£85



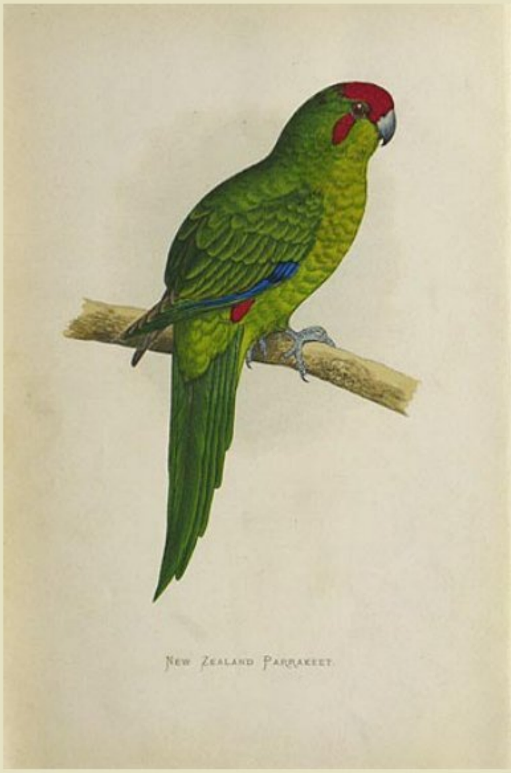
165. Illiger's Macaw.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 175 x 115 mm vignette, Sheet 170 x 250 mm
mounted
Condition: Paper creased through left of sheet.
[28107]
£80


Blood- or Red-Rumped Parrakeet.

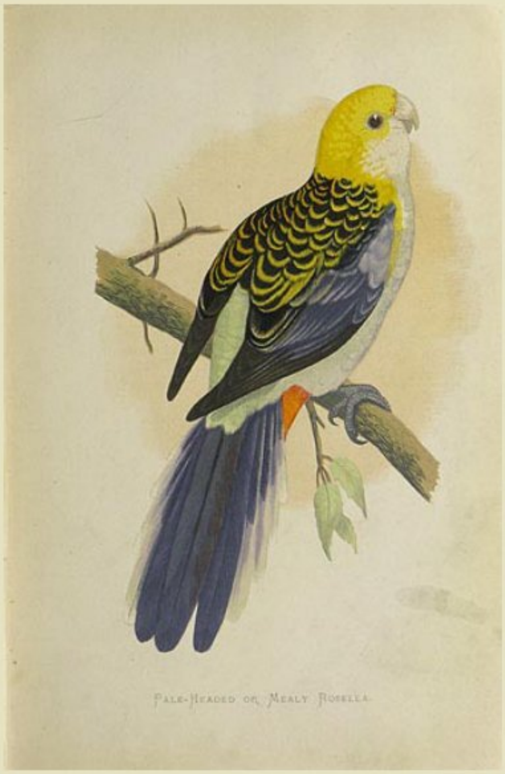
166. Many-Coloured Parrakeet.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 165 x 120 mm vignette, Sheet 170 x 250 mm
unmounted
[28080]
£60


Military Macaw.

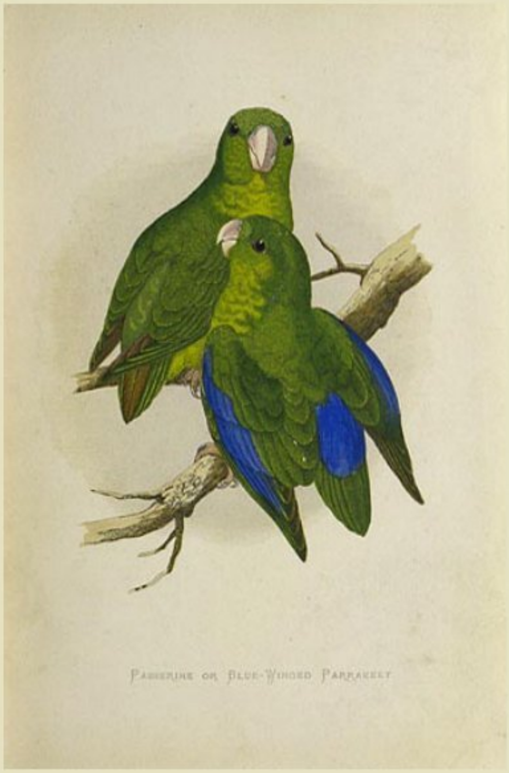
167. Military Macaw.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 200 x 135 mm vignette, Sheet 170 x 250 mm
mounted
[28103]
£90


New Zealand Parrakeet.

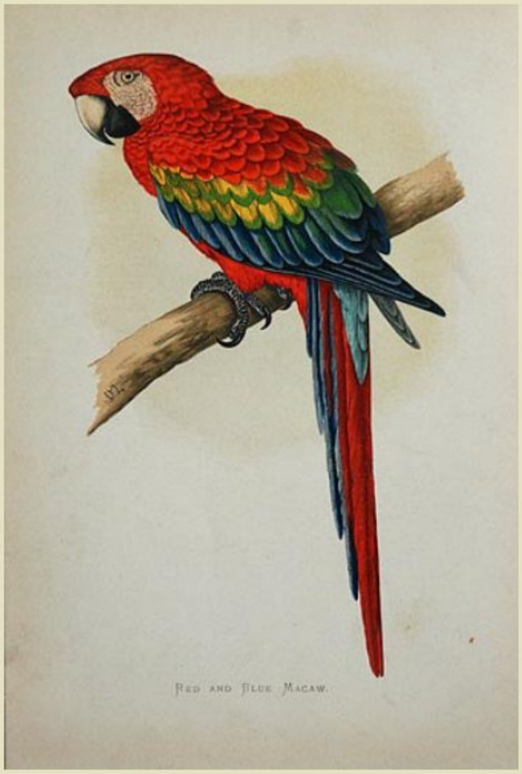
168. New Zealand Parrakeet.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 170 x 120 mm vignette, Sheet 250 x 170 mm unmounted
[28077]
£60


Pale-Headed or Mealy Rosella.

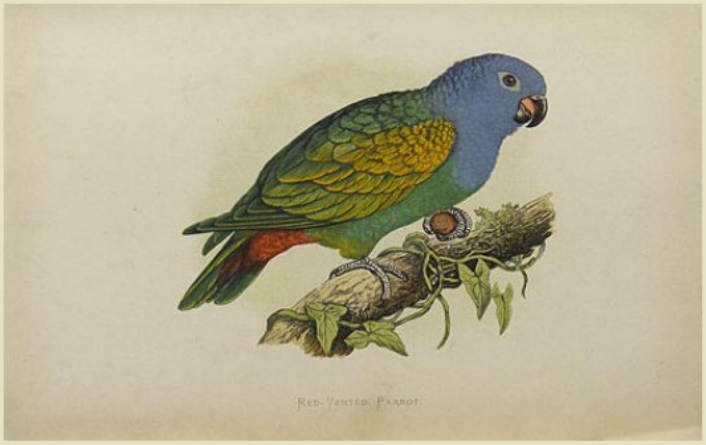
169. Pale-Headed or Mealy Rosella
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 190 x 125 mm vignette, Sheet 250 x 170 mm unmounted
[28075]
£60


Passerine or Blue-Winged Parrakeet.

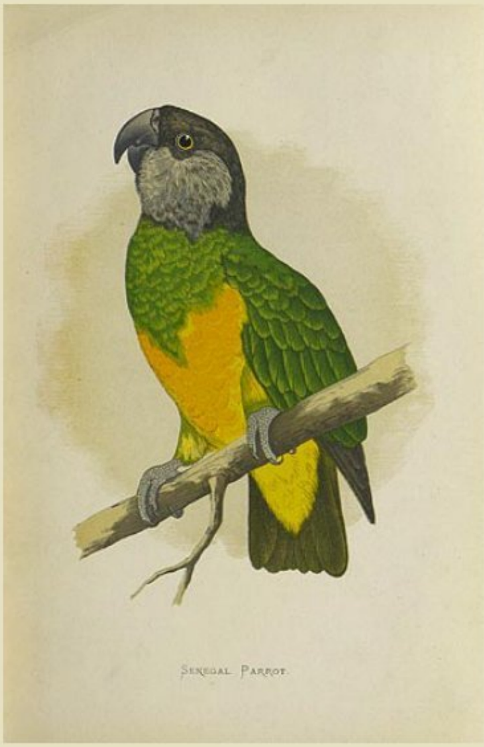
170. Passerine or Blue-Winged Parrakeet.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 150 x 125 mm vignette, Sheet 170 x 250 mm unmounted
[28084]
£60


Red and Blue Macaw.

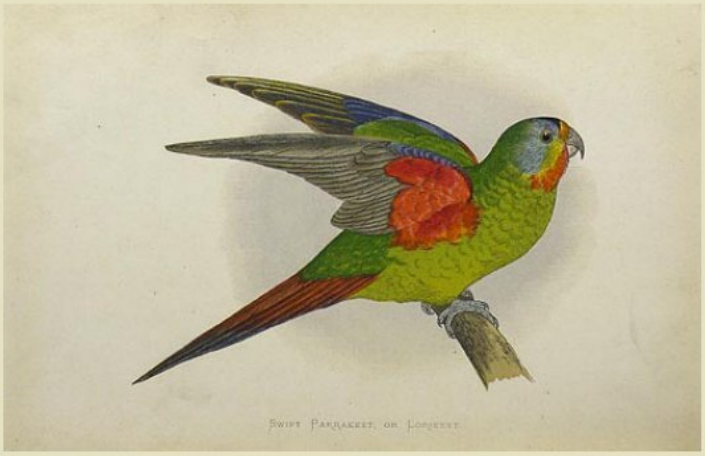
171. Red and Blue Macaw.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 200 x 135 mm vignette, Sheet 170 x 250 mm
mounted
[28104]
£100


Red-Vented Parrot.

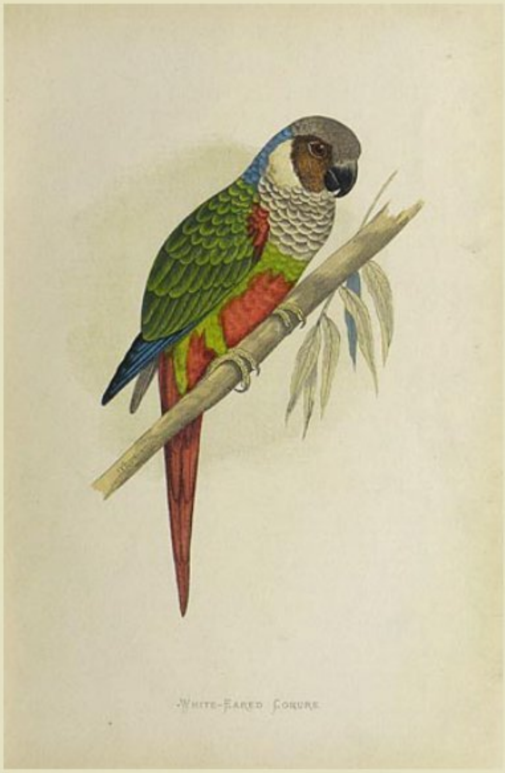
172. Red-Vented Parrot.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 115 x 135 mm vignette, Sheet 250 x 170 mm
unmounted
Condition: Paper creased through left of sheet.
[28109]
£70


Senegal Parrot.

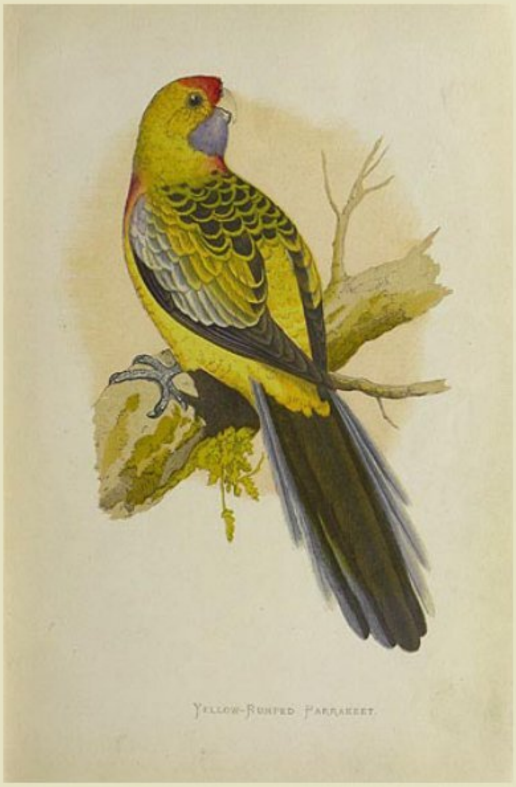
173. Senegal Parrot.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 160 x 130 mm vignette, Sheet 170 x 250 mm
unmounted
Condition: Paper creased upper right not affecting image and mounted over.
[28101]
£70


Swift Parrakeet, or Lorikeet.

174. Swift Parakeet or Lorikeet.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 117 x 166 mm vignette, Sheet 170 x 250 mm
unmounted
[28083]
£60

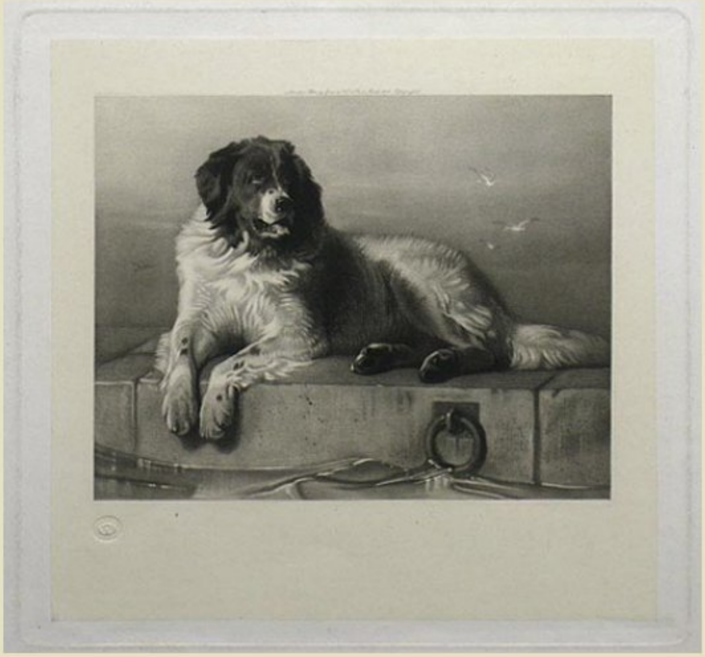


175. White-Eared Conure.
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 160 x 120 mm vignette, Sheet 250 x 170 mm unmounted
Condition: Paper creased through left of sheet.
[28111]
£70


Yellow-Rumped Parrakeet.

176. Yellow-Rumped Parrakeet..
Wood engraving with hand colour
Alexander Francis Lydon
London, George Bell and Sons, York Street, Covent Garden, 1886.
Image 185 x 125 mm vignette, Sheet 250 x 170 mm unmounted
[28076]
£60

Cats & Dogs



177. A Distinguished Member of Humane Society
Mezzotint
Charles Algernon Tomkins after Sir Edwin Landseer
Published Henry Graves and Co. 1881
Image 137 x 179 mm, Plate 220 x 230 mm, Sheet 347 x 489 mm unmounted
Published as part of the Library Edition of the Works of Sir Edwin Landseer, R.A. PSA blind stamp below image to the left.

Charles Algernon Tomkins (1821 - 1905) was a reproductive engraver and mezzotinter.

Edwin Landseer (1802-1873) was an animal painter and a child prodigy, first exhibiting at the Royal Academy in 1816 aged just 14. He established his reputation with a series of animal subjects, often parodying human behaviour. Sir Edwin also painted hunting scenes, especially of deer, historical works and portraits Queen Victoria’s favourite painter he earned vast sums from the sale of prints and was probably the most popular painter of his age.

Printsellers’ Association Index 206, Lennox-Boyd i/i

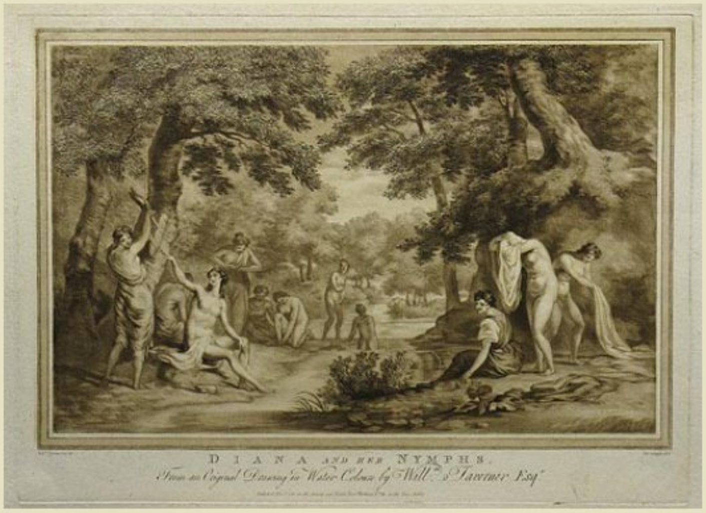
A.P. 175 £2 2s 0d

Present	25	
L.P.	50	£1 11s 6d
Prints		£1 1s 0d

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Minor spots of foxing to sheet, not affecting plate.
[27946]
£120

Classical & Mythological


DIANA AND HER NYMPHS.
From an Original Drawing in Water Colours by Will.m Taverner Esq.

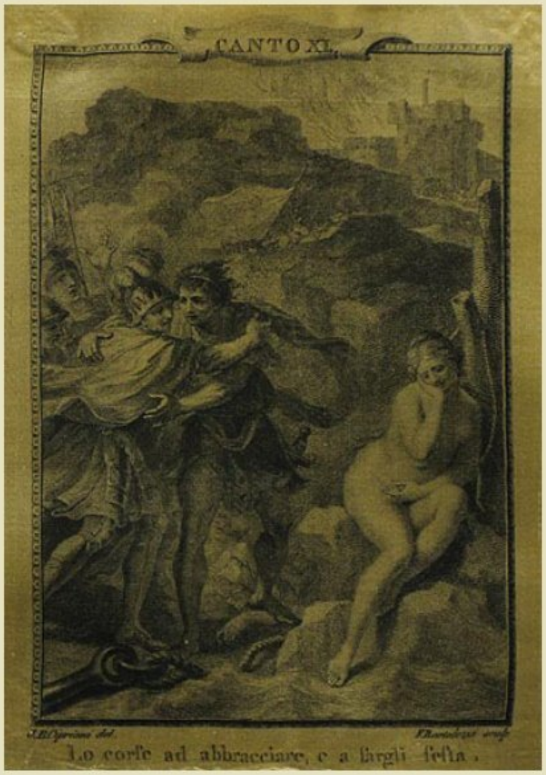
178. Diana and her Nymphs.
Mezzotint
Thomas Gaugain after William Taverner
Published Dec 1st. 1780 at the Ancient and Modern Print-Warehouse No 28, in teh Hay Market.
Image 224 x 346 mm, Plate 260 x 365 mm, Sheet 290 x 394 mm
unmounted
Also known as Artemis, Diana represents one of the tweleve Olympian Gods. A virgin huntress Diana is the twin sister of Apollo and the daughter of Zeus and Leto. She is a symbol of chastity and protector of wildlife, also associated with helping women at childbirth. Diana later became identified with the moon-goddess, Selene and is sometimes associated with the goddess of the Underworld, Hecate.

Thomas Gaugain (1756 - c.1810) was a copyist and engraver. Born in Abbeville, France in 1756 he came to London at a young age spending his whole career in England. He entered the Royal Academy Schools in 1771 exhibiting there from 1778-82.

William Taverner (1703 - 1772) was an English lawyer and amateur landscape artist. Although an amateur, Taverner was a pioneer watercolourist and was highly regarded by his contemporaries, being described by George Vertue as "a wonderful genius". He never publicly exhibited his work and it is possible that, in his lifetime, his paintings circulated only amongst friends and fellow amateurs.

Le Blanc 1, Lennox-Boyd i/i
Ex. Col.: Hon. Christopher Lennox-Boyd
[27944]
£290

Literary & Poetic


CANTO XI.
J.B.Cipriani del.
F.Bartolozzi sculp.
Lo corse ad abbracciare, e a fargli festa.

179. Canto XI. Lo corse ad abbracciare, c a fargli festa, Trattasi la celata ch' avea in testa.
Copper engraving on silk
Francesco Bartolozzi after Giovanni Battista Cipriani
c. 1773
Image 142 x 97 mm, Sheet 154 x 112 mm
unmounted
This print is an illustration taken from Lodovico Ariosto's Orlando Furioso; an epic Italian poem composed as a continuation of Matteo Maria Boiardo's unfinished romance, Orlando Innamorato. The plate was used in book-illustrations, this print however seems to have been an unusual experiment with silk-printing. The scene shows Orlando and Oberto reunited and embracing each other whilst Olympia is seated on rocks to the right.

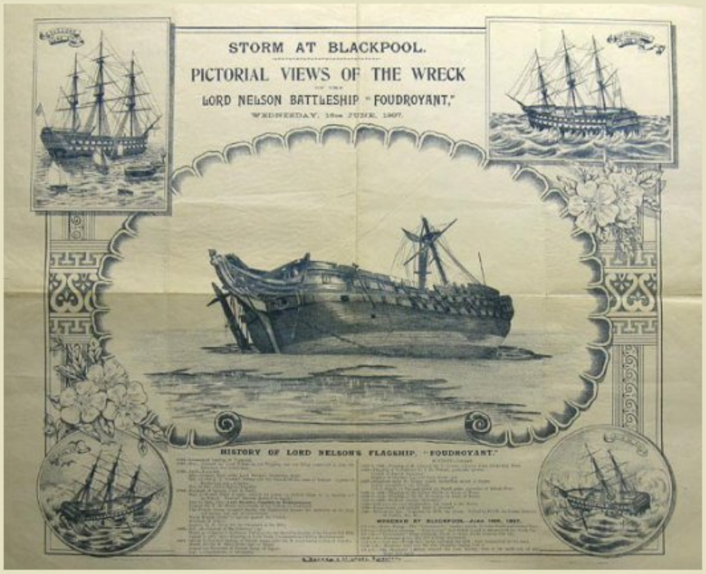
Francesco Bartolozzi (1727-1815) was an Italian engraver. The son of a goldsmith, Bartolozzi studied painting in Florence, trained as an engraver in Venice and began his career in Rome. In 1763 Richard Dalton, art dealer and librarian to George III, met him and invited him to London, promising him a post as engraver to the king. Bartolozzi moved to London the following year, and remained for thirty-five years. He executed numerous engravings for the King. He also made many engravings of paintings by Italian masters and by his friend, the painter

Giovanni Cipriani. In 1768 Bartolozzi was the only engraver to become a founder member of the Royal Academy of Arts. He moved to Lisbon in 1802 as director of the National Academy.

Giovanni Battista Cipriani, (1727-1785) was a painter who was the first exponent in England of Neoclassicism and who played an important part in directing eighteenth-century English artistic taste. His first lessons were given to him by a Florentine of English descent, Ignatius Hugford, and then under Anton Domenico Gabbiani. He was in Rome from 1750–1753, where he became acquainted with Sir William Chambers, the architect, and Joseph Wilton, the sculptor, whom he accompanied to England in August 1755.

Condition: Tipped to a piece of paper. Silk fraying slightly along the top and bottom edges. Trimmed so that only the first line of Italian verse is included.
[28120]
£120

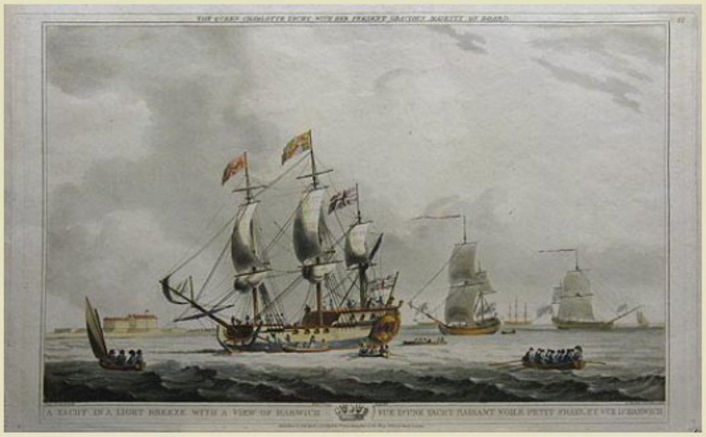
Maritime


STORM AT BLACKPOOL.
PICTORIAL VIEWS OF THE WRECK
OF THE
LORD NELSON BATTLESHIP "FOUDROYANT,"
WEDNESDAY, 16th JUNE, 1897.
HISTORY OF LORD NELSON'S FLAGSHIP "FOUDROYANT."

180. Storm at Blackpool. Pictorial Views of the Wreck of the Lord Nelson Battleship "Foudrayant," Wednesday, 16th June, 1897.
Lithograph
Anonymous
H. Maxwell & Co. Lithos, Blackpool.
c.1897.
Image 470 x 564 mm, Sheet 510 x 632 mm
unmounted
The printers and stationers Henry Maxwell & Co. was based at 68 Church Street in Blackpool. Throughout the late nineteenth and early twentieth-century, nearly all the town's theatres used the company's large, bold poster designs.

HMS Foudroyant was an eighty gun third rate ship of the line of the Royal Navy. She was built in Plymouth, and launched on 31 March 1798. She was named after the eighty gun Foudroyant, captured from the French on 28 February 1758. Foudroyant was a one-off design, which differed from the British norm by following French practise: the eighty guns were mounted on two decks rather than three. Nelson used Foudroyant as his flagship from 6 June 1799 until the end of June 1801. When she came out of dock in 1819, Foudroyant took up her role as a guard ship in Plymouth until 1860. Throughout this period she was in and out of dock on several occasions for repairs. In 1862 she was converted into a gunnery training vessel, and was eventually sold out of the navy in 1890 to Wheatley Cobb, who used the ship as a boy´s training vessel. On 16 June 1897, whilst on display in Blackpool as part of a fund-raising tour, a violent storm caused the ship to part a cable. She went ashore on Blackpool Sands, damaging the North Pier in the process. All of her twenty-seven crew were rescued. After failed attempts to refloat her, Foudroyant eventually broke up in the December gales. Flotsam from the wreck was used to make furniture, and the wall panelling of the boardroom of Blackpool F.C.'s Bloomfield Road Ground. The ship's bell was moved to Blackpool Town Hall.

Condition: Horizontal and vertical folds.
[27942]
£100


A YACHT IN A LIGHT BREEZE WITH A VIEW OF HARWICH

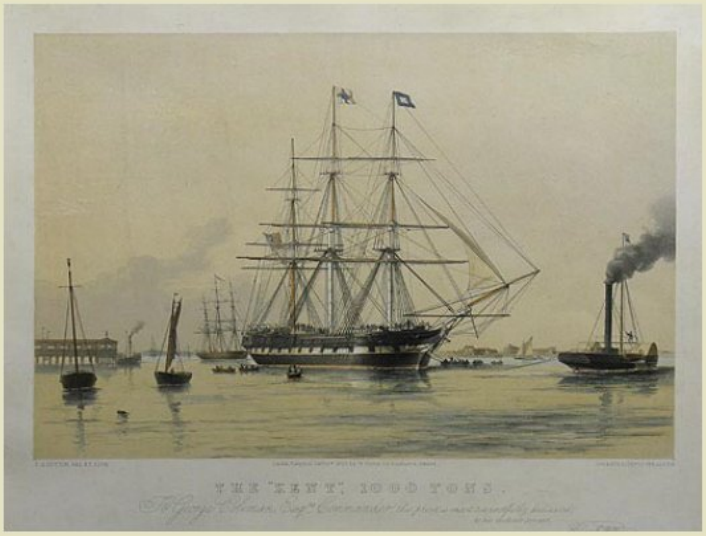
181. A Yacht in a Light Breeze with a View of Harwich
Aquatint with hand colouring
John Heaviside Clark and J R Hamble after Dominic Serres
Published & Sold April 2. 1806 by Edwd. Orme, Printseller to the King, 59 Bond Street London
Image 412 x 253 mm, Plate 457 x 280 mm, Sheet 478 x 321 mm
unmounted
This print derives from the Liber Nauticus; one of the grandest English naval aquatint books ever published. The book, divided into two sections, was primarily informative and was intended to assist students at the Chelsea Naval School. The first section contained twelve copper engraved plates as well as five aquatints. The illustrations in this part were mostly comprised of ship details and unadorned portraits of various types of vessel. The second section, which held twenty four aquatinted plates, was more complexly composed and depicted the act of shipping in a variety of naturalistically rendered settings.

Dominic Serres (1722 - 1793) was born at Auch in Gascony, and educated at the famous Benedictine academy in Douai, being intended for the clergy. Instead, he escaped to sea, shipping as a common seaman to South America. He was captured by a British frigate and brought to England, where he met the marine artist Charles Brookin. In 1765 Serres became a member of the Incorporated Society of Artists, with which he exhibited for two years. On the establishment of the Royal Academy in 1768 he was chosen as one of the foundation members, and was a constant contributor up until the time of his death. Serres also served a brief spell as the marine painter to George III.

John Heaviside Clark (1771 - 1863) was a Scottish painter and draughtsman, who enjoyed considerable activity as an etcher for the coloured aquatint trade. Famed for his naval productions, and for the sketches he made after battles, he was known as 'Waterloo Clark.' Towards the end of his career, he was also the inventor of a portable diorama.

J R Hamble was a British aquatinter who was predominantly active between the years of 1790 - 1807.

Condition: Small tear to the left-hand side of the sheet. Platemark just about affected. Lettered below image with title in English and French around a naval crown. Inscription appears above image, and reads 'The Queen Charlotte Yacht with her Present Gracious Majesty on Board.'
[28171]
£400


THE "KENT", 1000 TONS.

182. The "Kent", 1000 Tons.
Lithograph with original hand colouring
Thomas Goldsworth Dutton
London, Published Jany 19th 1853, by W. Foster, 114, Fenchurch Street.
Image 306 x 454, Sheet 421 x 523 mm
unmounted
Inscription below image reads: To George Coleman, Esqre Commander, this print is most respectfully dedicated, by his obedient Servant, Thomas G Dutton.

Thomas Goldsworthy Dutton (c. 1819 - 1891) is known as one of the finest lithographers of shipping scenes and ship portraits of the 19th Century. He practised from premises in Fleet Street, London, as a lithographic artist, marine draughtsman and draughtsman on wood, and his work was exhibited on many occasions at Suffolk Street between 1858 and 1879. An almost complete collection of his published lithographs is held at the National Maritime Museum, Greenwich.

Condition: Professionally repaired tear to bottom margin.
[27912]
£450

Science

183. Phrenological Chart
Lithograph
after Orson Squire Fowler
c. 1859
Image 277 x 212 mm, Sheet 844 x 560 mm
framed
This folding phrenological chart comes from the Imperial Journal of the Arts and Sciences, published in 1859 by William Mackensie at Paternoster Row, London. It was one of eight folding plates included to accompany treatise on certain subjects.

The design for the head originates from a diagram by Orson Squire Fowler which appeared in Goyder's phrenological almanac. Though Fowler's main design is retained, the images that are introduced in the cerebral compartments are somewhat fanciful.

The very extensive lettering gives an account and justification of the essentials of phrenology. The list of the faculties reproduces Johann Spurzheim's 1825 system, with the tentative exception of two unnumbered 'feelings in the mind to which no expressing organ has been assigned': personal identity and love of life. The design at the bottom of the page reproduces the frontispiece to George Combe's 'System of phrenology,' published in 1830.

Condition: Vertical and horizontal creasing as issued. Additional crease in the top left-hand corner of the sheet.
[28173]
£250

PHRENOLOGICAL CHART,

DESIGNED TO ILLUSTRATE THE TREATISE ON PHRENOLOGY,

IN THE "IMPERIAL JOURNAL OF THE ARTS AND SCIENCES."

We have been at some trouble, as well as expense, in engraving the Symbolical Head here represented. The design originated with Mr Fowler of New York, [illegible] 'Phrenological Almanac,' published in Glasgow, and its go-ahead [illegible] What Mr Fowler [illegible] "Human Nature," [illegible]

DEFINITION.

[illegible]

THE BRAIN IS THE ORGAN OF THE MIND.

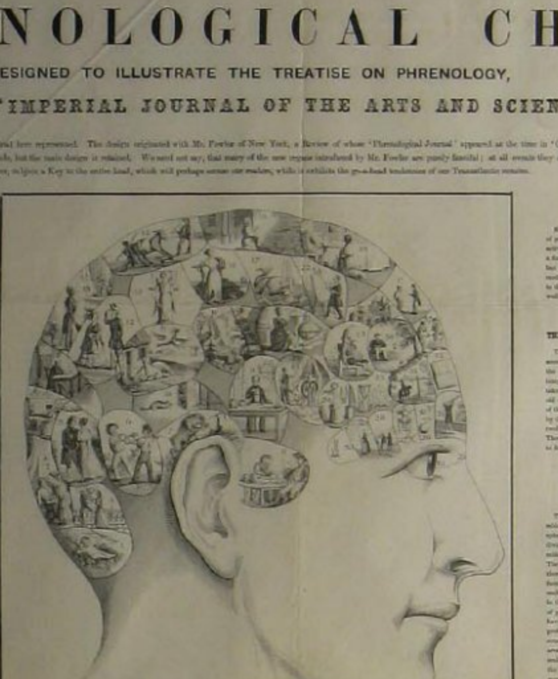
[illegible]

THE BRAIN IS AN ASSEMBLAGE OF ORGANS.

[illegible]

ORGANS OF THE BRAIN, HOW MANY.

[illegible]



KEY TO SYMBOLICAL HEAD.

[illegible]

SIZE OF BRAIN IS AN INDEX OF POWER.

[illegible]

THE FORM OF THE SKULL REPRESENTS THE FIGURE OF THE BRAIN.

[illegible]

DIVISIONS OF THE BRAIN.

[illegible] Faith, Hope, and Charity—in phrenological language, Wonder, Hope, and Benevolence. [illegible]

ORDER I.—FEELINGS.

GENUS I.—PROPENSITIES.

COMMON TO MAN WITH THE LOWER ANIMALS.

[illegible]

PERSONAL IDENTITY.

[illegible]

LOVE OF LIFE.

[illegible]

A.—ALIMENTIVENESS.

[illegible]

1.—AMATIVENESS.

[illegible]

2.—PHILOPROGENITIVENESS.

[illegible]

3.—INHABITIVENESS or CONCENTRATIVENESS.

[illegible]

4.—ADHESIVENESS.

[illegible]

5.—COMBATIVENESS.

[illegible]

6.—DESTRUCTIVENESS.

[illegible]

7.—SECRETIVENESS.

[illegible]

8.—ACQUISITIVENESS.

[illegible]

9.—CONSTRUCTIVENESS.

[illegible]

GENUS II.—SENTIMENTS.

[illegible]

I.—INFERIOR SENTIMENTS COMMON TO MAN AND OTHER ANIMALS.

10.—SELF-ESTEEM.

[illegible]

11.—LOVE OF APPROBATION.

[illegible]

12.—CAUTIOUSNESS.

[illegible]

II.—SUPERIOR SENTIMENTS PROPER TO MAN.

[illegible]

13.—BENEVOLENCE.

[illegible]

14.—VENERATION.

[illegible]

15.—FIRMNESS.

[illegible]

16.—CONSCIENTIOUSNESS.

[illegible]

17.—HOPE.

[illegible]

18.—MARVELLOUSNESS.

[illegible]

19.—IDEALITY.

[illegible]

20.—WIT.

[illegible]

21.—IMITATION.

[illegible]

ORDER II.—INTELLECTUAL FACULTIES.

[illegible]

GENUS I.—THE EXTERNAL SENSES.

SEEING, HEARING, TASTING, SMELLING, AND TOUCHING.

[illegible]

GENUS II.—PERCEPTIVE FACULTIES.

22.—INDIVIDUALITY.

[illegible]

23.—FORM.

[illegible]

24.—SIZE.

[illegible]

25.—WEIGHT.

[illegible]

26.—COLOUR.

[illegible]

27.—LOCALITY.

[illegible]

28.—NUMBER.

[illegible]

29.—ORDER.

[illegible]

30.—EVENTUALITY.

[illegible]

31.—TIME.

[illegible]

32.—TUNE.

[illegible]

33.—LANGUAGE.

[illegible]

GENUS III.—REFLECTIVE FACULTIES.

34.—COMPARISON.

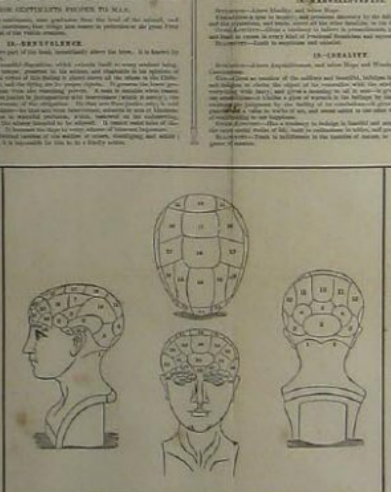
[illegible]

35.—CAUSALITY.

[illegible]

KEY to AUTHORISED CHART.

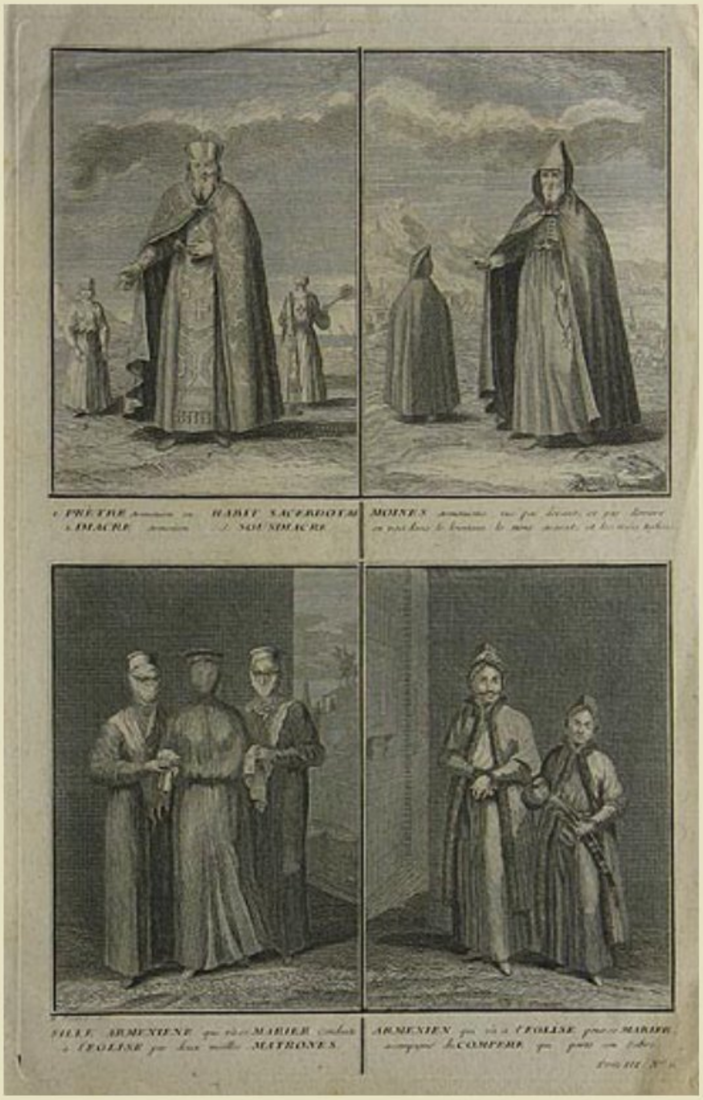
[illegible]



KEY to AUTHORISED CHART.

[illegible]

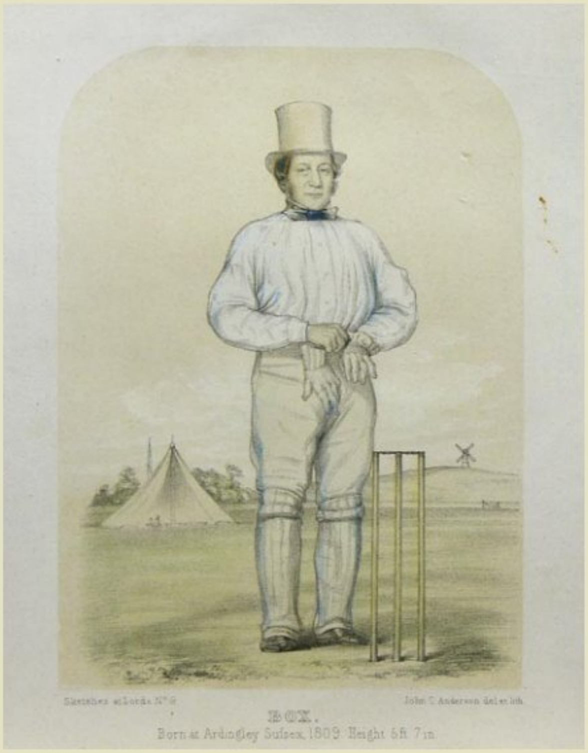
Religion



184. [Costumes of Armenians]
Copper engraving
Bernard Picart
c. 1789
Image 317 x 202 mm, Plate 345 x 221 mm, Sheet 362 x 229 mm
unmounted
This work contains four vignettes which depict members of the Armenian Church in dress appropriate for their role and ceremony. The sections include an Armenian priest in clerical robes accompanied by a deacon and a subdeacon. Armenian monks, viewed from front and back, foreground Mount Ararat. A young Armenian bride is escorted by two matrons.

Condition: some light creasing upper left.
[27991]
£100

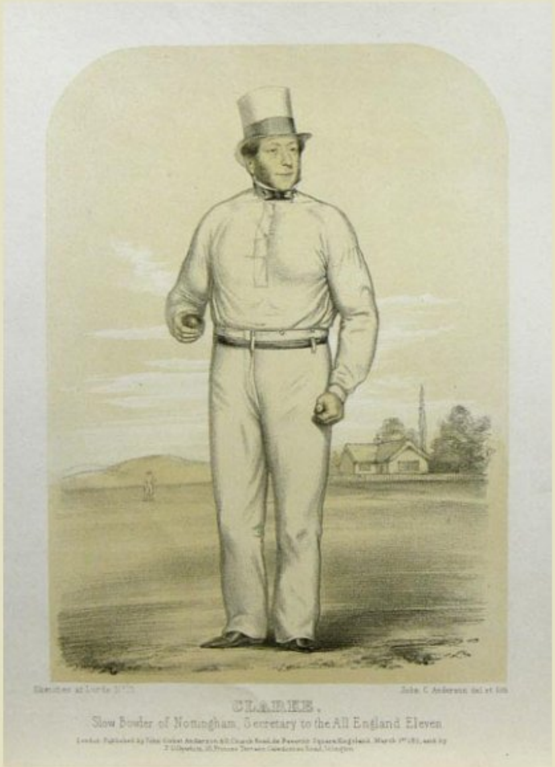
Sports


Sketches at Lords No 9
John C. Anderson del et lith
BOX.
Born at Ardingley Sussex 1809 Height 5ft 7in

185. Box. Born at Ardingley Sussex, 1809 Height 5ft. 7in.
Lithograph with tint stone
John C. Anderson
London. Published by John Corbet Anderson, 40, Church Road, de Beauvoir Sq., Kingsland, March 1st 1852 and by F. Lillywhite, 10, Princes Terrace, Caledonian Road, Islington.
Image 195 x 137 mm, Sheet 245 x 191 mm.
framed
From Sketches at Lords, No. 9.

Thomas Box (born 7 February 1808 at Ardingly, Sussex; died 12 July 1876 at Prince's Cricket Ground, London), the famous English cricketer who is remembered as one of the most outstanding wicketkeepers of the 19th century.

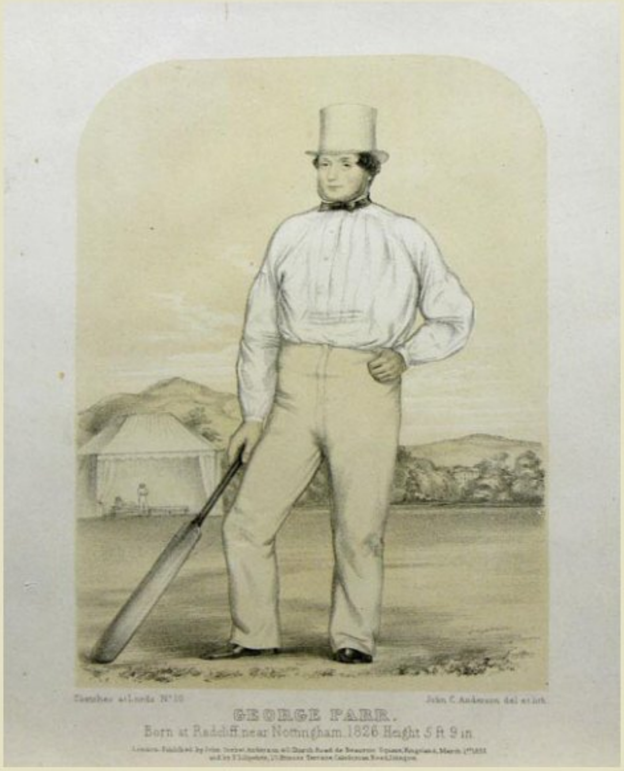
John Corbet Anderson (1827 – 1907) is perhaps best known for his series of portraits of famous English cricketers, 'Sketches at Lords', between 1850 and 1860.
[27985]
£200


Sketches at Lords No 12
John C. Anderson del et lith
CLARKE.
Slow Bowler of Notingham, Secretary to the All England Eleven

186. Clarke. Slow Bowler of Notingham, Secretary to the All England Eleven
Lithograph with tint stone
John C. Anderson
London. Published by John Corbet Anderson, 40, Church Road, de Beauvoir Sq., Kingsland, March 1st 1852 and by F. Lillywhite, 10, Princes Terrace, Caledonian Road, Islington.
Image 195 x 137 mm, Sheet 245 x 191 mm.
framed
From Sketches at Lords, No. 12

William Clarke (born 24 December 1798 at Nottingham; died 25 August 1856 at Wandsworth, Surrey) was an English cricketer and team manager who played first-class cricket from 1826 to 1855. He founded, managed and captained the All-England Eleven.

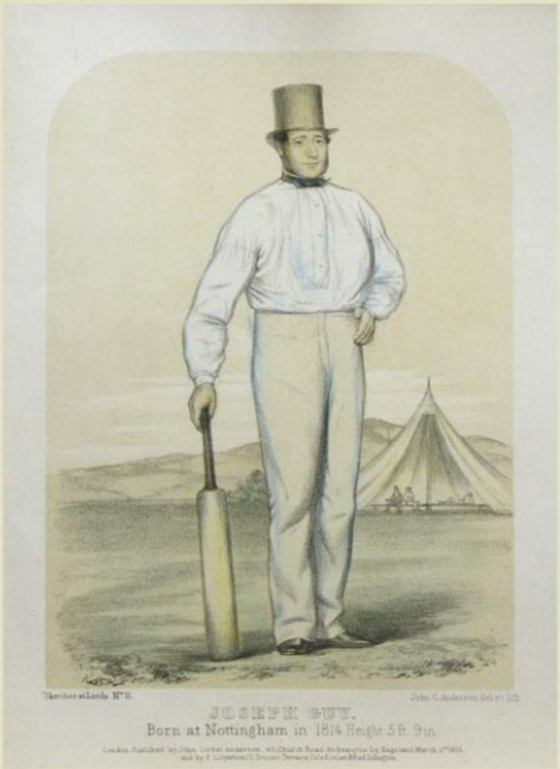
John Corbet Anderson (1827 – 1907) is perhaps best known for his series of portraits of famous English cricketers, 'Sketches at Lords', between 1850 and 1860.
[27986]
£200

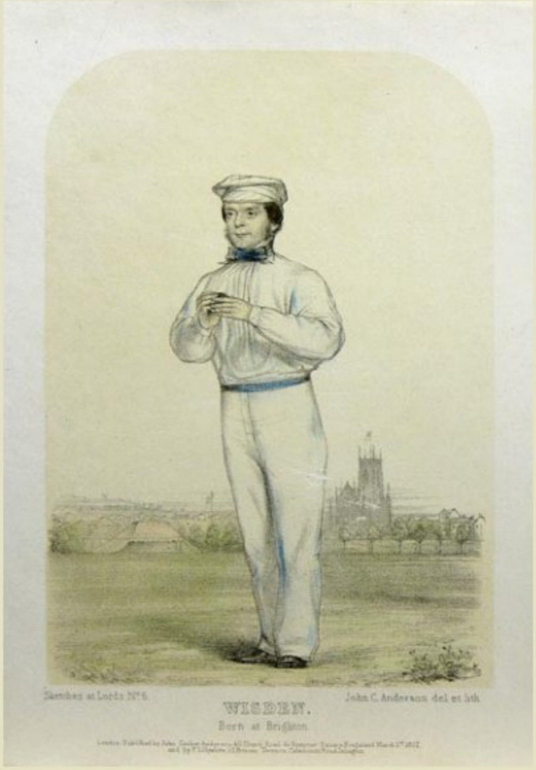

Sketches at Lords No 10
John C. Anderson del et lith
GEORGE PARR.
Born at Radcliff near Nottingham 1826 Height 5 ft 9 in

187. George Parr. Born at Radcliff, near Nottingham, 1826. Height 5ft 9in.
Lithograph with tint stone
John C. Anderson
London. Published by John Corbet Anderson, 40, Church Road, de Beauvoir Sq., Kingsland, March 1st 1852 and by F. Lillywhite, 10, Princes Terrace, Caledonian Road, Islington.
Image 195 x 137 mm, Sheet 245 x 191 mm.
framed
From Sketches at Lords, No. 10

George Parr (22 May 1826, Radcliffe on Trent, Nottinghamshire – 23 June 1891) was an English cricketer, whose first-class career lasted from 1844 to 1870. George Parr was known popularly as the "Lion of the North". He was a right-handed batsman and bowled occasional right-handed underarm deliveries

John Corbet Anderson (1827 – 1907) is perhaps best known for his series of portraits of famous English cricketers, 'Sketches at Lords', between 1850 and 1860.
[27988]
£200





188. Joseph Guy. Born at Nottingham in 1814 Height 5ft. 9in.
Lithograph with tint stone
John C. Anderson
London. Published by John Corbet Anderson, 40, Church Road, de Beauvoir Sq., Kingsland, March 1st 1852 and by F. Lillywhite, 10, Princes Terrace, Caledonian Road, Islington.
Image 195 x 137 mm, Sheet 245 x 191 mm.
unmounted
From Sketches at Lords, No. 11.

Joseph ("Joe") Guy (born 30 July 1813 at Nottingham; died 15 April 1873 at Nottingham) was an English professional cricketer who played first-class cricket from 1837 to 1854.

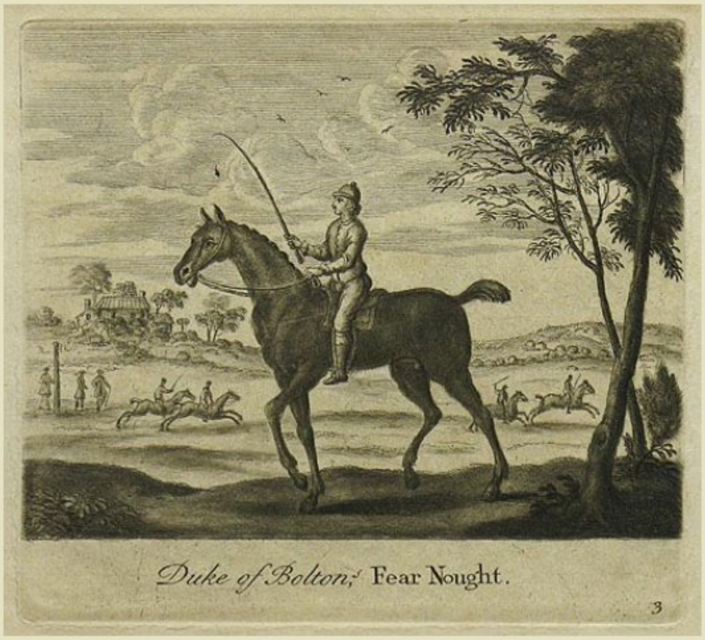
A right-handed batsman and occasional wicket-keeper who was mainly associated with Nottinghamshire, he made 149 known appearances in first-class matches. He represented the Players in the Gentlemen v Players series and was an original member of William Clarke's All-England Eleven. He also played for Hampshire.

John Corbet Anderson (1827 – 1907) is perhaps best known for his series of portraits of famous English cricketers, 'Sketches at Lords', between 1850 and 1860.
[24419]
£200

189. Wisden. Born at Brighton
Lithograph with tint stone
John C. Anderson
London. Published by John Corbet Anderson, 40, Church Road, de Beauvoir Sq., Kingsland, March 1st 1852 and by F. Lillywhite, 10, Princes Terrace, Caledonian Road, Islington.
Image 195 x 137 mm, Sheet 245 x 191 mm.
framed
From Sketches at Lords, No. 6

John Wisden (5 September 1826 – 5 April 1884) was an English cricketer who played 190 first-class cricket matches for three English county cricket teams, Kent, Middlesex and Sussex. He is now best known for launching the eponymous Wisden Cricketers' Almanack in 1864, the year after he retired from first-class cricket.

John Corbet Anderson (1827 – 1907) is perhaps best known for his series of portraits of famous English cricketers, 'Sketches at Lords', between 1850 and 1860.
[27987]
£200


Duke of Bolton's Fear Nought.
3

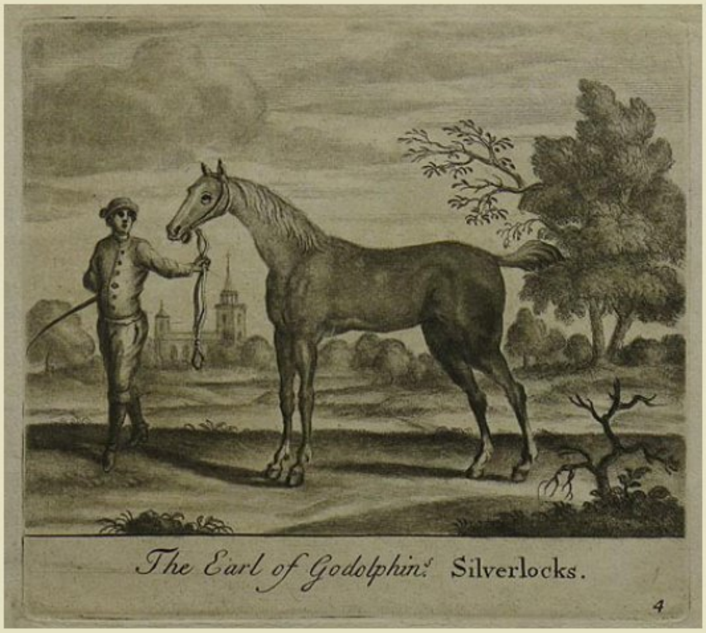
190. Duke of Bolton's Fear Nought
Mezzotint
Anonymous
c.1735
Image 110 x 142 mm, Plate 130 x 144 mm, Sheet 163 x 227 mm unmounted

Fearnought was bred by Sir William Ramsden. Purportedly "the best horse of his time," he ran under the Duke of Bolton's colors between 1730 and 1733, all his races 4 miles in length. Among his victories were a 500 guineas match in which he beat Hobgoblin, by Aleppo; a 500 Guineas and an 1,000 guineas match at Newmarket, in which he beat Mouse, by Flying Childers, twice; the King's Plate at Nottingham.

Lennox-Boyd i/i

Ex. Col. Hon. Christopher Lennox-Boyd

Condition: Slight overall toning to sheet.
[28178]
£170


The Earl of Godolphin's Silverlocks.
4

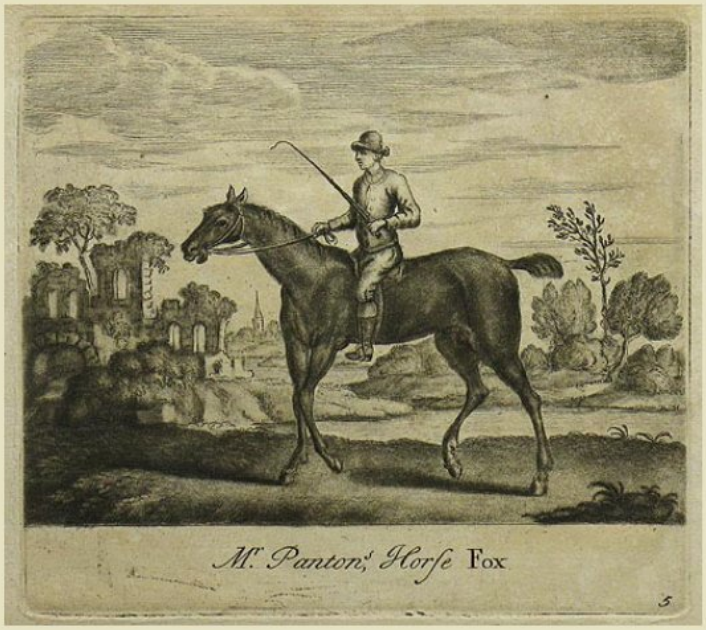
191. The Earl of Godolphin's Silverlocks
Mezzotint
Anonymous
c.1735
Image 110 x 142 mm, Plate 130 x 144 mm, Sheet 163 x 227 mm unmounted

Silverlocks was bred by Mr Ayscough and sold to Mr Grange for whom she ran her first race under the name of Bonny Dundee. Subsequently purchased by Edward Coke (1701- 1733) of Longford Hall, in Derbyshire, she ran in his colours for the remainder of her turf career. Mr Coke also owned the Godolphin Arabian prior to his acquisition by Lord Godolphin.

Lennox-Boyd i/i

Ex. Col. Hon. Christopher Lennox-Boyd

Condition: Slight overall toning to sheet. Tear to upper margin not affecting plate.
[28177]
£170



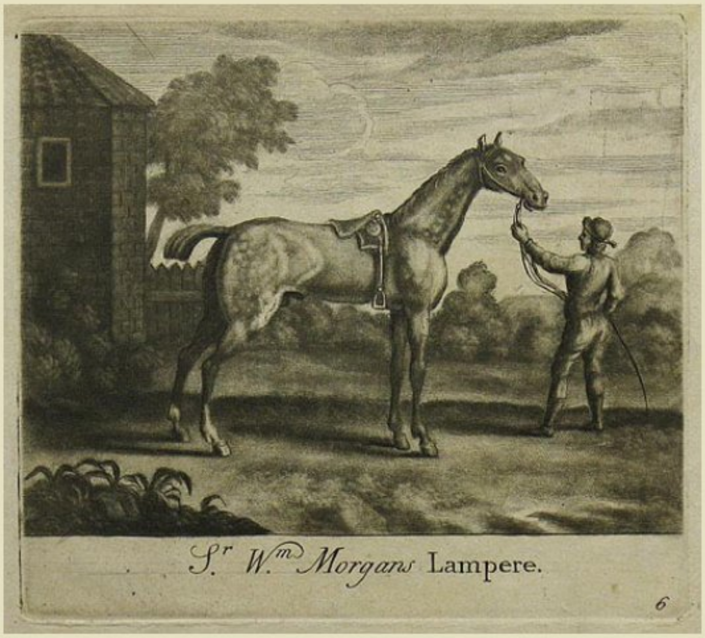
192. Mr. Panton's Horse Fox

Mezzotint
Anonymous
c.1735
Image 110 x 142 mm, Plate 130 x 144 mm, Sheet 163 x 227 mm unmounted
(Old) Fox was bred by Sir Ralph Ashton. He was sold to a succession of owners during his long turf career, running for Matthew Lister, for the Duke of Rutland, and for Thomas Panton. He ran in plates and matches, at distances up to eight miles, between 1719 and 1723; he beat Stripling and Hip in match races, Hip several times. In 1725 he was sold to the Earl of Portmore for his stud. Fox died in 1738.

Lennox-Boyd i/i

Ex. Col. Hon. Christopher Lennox-Boyd

Condition: Slight overall toning to sheet.
[28175]
£170



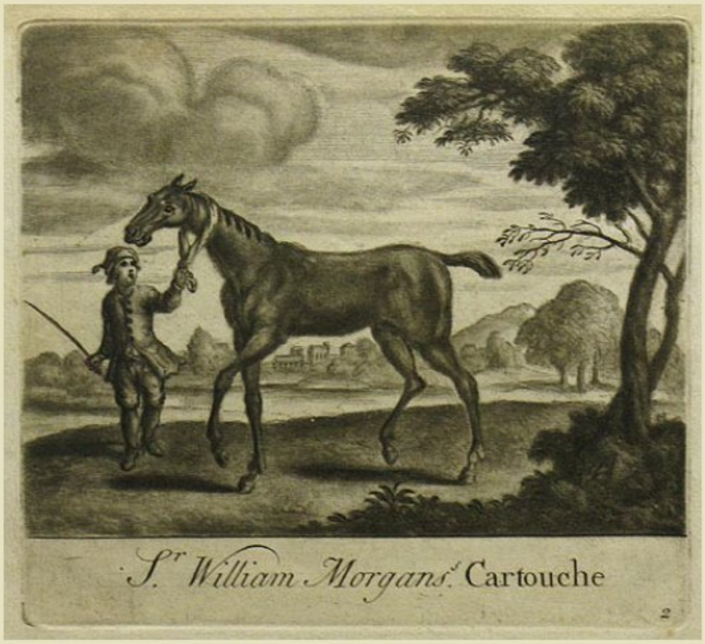
193. S.r W.m Morgans Lampere

Mezzotint
Anonymous
c.1735
Image 110 x 142 mm, Plate 130 x 144 mm, Sheet 163 x 227 mm unmounted
Lampere (Lamprey, Lamprie) was bred by Sir Matthew Pierson of Yorkshire, sold to Thomas Panton of Newmarket, ultimately ending up in the stables of Sir William Morgan in 1723, and most of his races were run under Morgan's colors. A full brother to Bay Bolton, he was a successful racehorse, running from 1722 to 1728, with two years off in 1726-27, as far as is known. He won several plates and matches, usually at 4 mile distances and usually at Newmarket, beating such horses as Hazard, Rake and the "famous mare" Sophonisba. His come-back year of 1728 was not successful, and he was retired to stud, but was "killed by accident, just as he was becoming a favourite stallion." Still, he sired Merry Cupid, a racehorse, and Young Lamprie, who was sent to Ireland and was a sire there.

Lennox-Boyd i/i

Ex. Col. Hon. Christopher Lennox-Boyd

Condition: Slight overall toning to sheet.
[28174]
£170

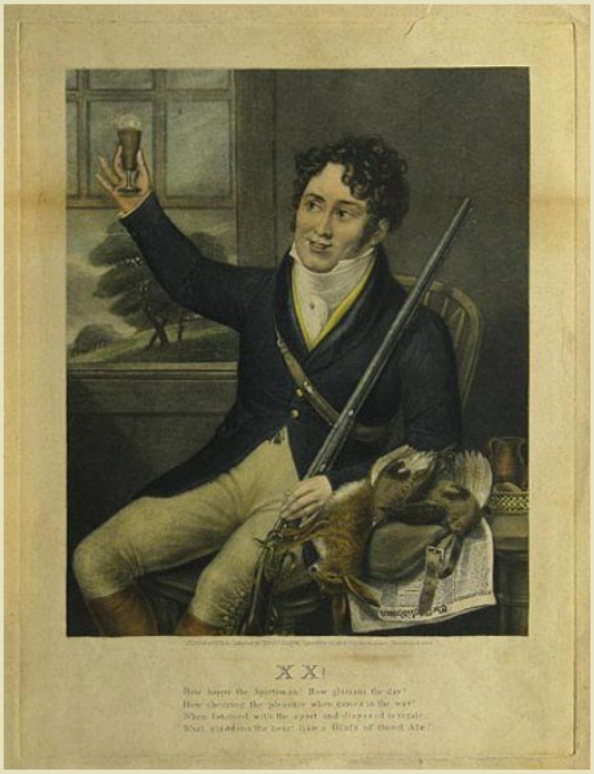


194. Sr. William Morgans Cartouche
Mezzotint
Anonymous
c.1735
Image 110 x 142 mm, Plate 130 x 144 mm, Sheet 163 x 227 mm unmounted
(Old) Cartouche was bred by Lewis Elstob of Yorkshire, then purchased by Sir William Morgan who owned him as a racehorse and later stood him at stud, initially at his estate in Wales. He was later sold to a Mr. Chambers of Yorkshire, where he got most of his important foals. Reportedly less than 14 hand high, he probably ran in Galloway races, since old-time sportsmen asserted no horse in "the kingdom" could beat him carrying weight of "eight to twelve stone." He sired the dam of Neptune and Silverleg, both racehorses, and the dam of Uptail (not in the GSB), who ran at Newmarket in 1727; his most influential son was Young Cartouch, who got Silverleg (purportedly out of a half-sister), a good racehorse in the late 1740s, and a number of important broodmares.

Lennox-Boyd i/i

Ex. Col. Hon. Christopher Lennox-Boyd

Condition: Slight overall toning to sheet.
[28176]
£170



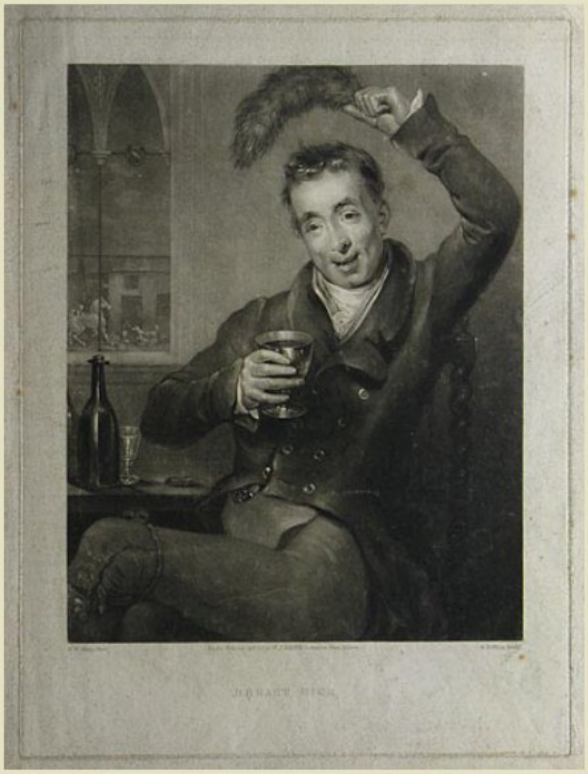
195. X X!
Mezzotint with hand colouring
Henry Dawe
Published by Henry Dawe, September, 24, 1825, No 6 Batholomew Place Kentish Town
Image 257 x 209 mm, Plate 330 x 250 mm, Sheet 361 x 273 mm unmounted
Below title, inscription reads: 'How happy the Sportsman! How glorious the day! How cheering the pleasure when game's in the way! When fatigued with the sport and disposed to regale, What gladdens the heart like a glass of Good Ale?'

Henry Dawe (1790 - 1848) was a genre painter and mezzotint engraver, he was the son of Philip and brother of George Dawe. He worked in London and in St. Petersburg during 1824-1827.

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Small tear to top margin inside of plate but not affecting image. Overall time toning.
[27931]
£150



196. Breast High.

Mezzotint with etching
A. M. Huffam after Michael William Sharp
London, Published Sept 1, 1826 by W. J. White, 14 Brownlow Street, Holborn.
Image 263 x 208 mm, Plate 335 x 250 mm, Sheet 398 x 291 mm unmounted
A man seated, holding a glass in his right hand to his chest, and swinging the tail of a fox.

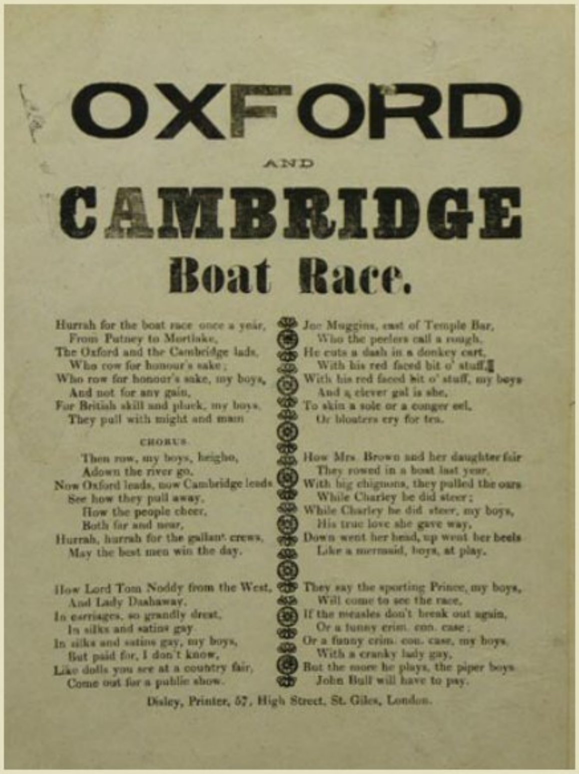
A M Huffam (fl.1825 - 1859) was a line, mezzotint engraver, lithographer and master draughtsman, born at Edmonton, near London. Some of his works declared to the PSA.

Michael William Sharp (c.1777 - 1840) was a painter who attended the RA schools under Beechey. His work was fashionable from around 1802. He lived in London, but often visited Norwich, where he stayed with Crome.

Lennox-Boyd i/i

Ex. Col.: Hon. Christopher Lennox-Boyd

Condition: Some overall rubbing, toning and surface dirt, some minor foxing not affecting image.
[27932]
£100



OXFORD
AND
CAMBRIDGE
Boat Race.

Hurrah for the boat race once a year,
From Putney to Mortlake,
The Oxford and the Cambridge lads,
Who row for honour's sake;
Who row for honour's sake, my boys,
And not for any gain,
For British skill and pluck, my boys,
They pull with might and main

CHORUS.
Then row, my boys, heigho,
Adown the river go,
Now Oxford leads, now Cambridge leads
See how they pull away,
How the people cheer,
Both far and near,
Hurrah, hurrah for the gallant crews,
May the best men win the day.

How Lord Tom Noddy from the West,
And Lady Dashaway,
In carriages, so grandly drest,
In silks and satins gay
In silks and satins gay, my boys,
But paid for, I don't know,
Like dolls you see at a country fair,
Come out for a public show.

Joe Muggins, east of Temple Bar,
Who the peelers call a rough,
He cuts a dash in a donkey cart,
With his red faced bit o' stuff.
With his red faced bit o' stuff, my boys
And a clever gal is she,
To skin a sole or a conger eel,
Or bloaters cry for tea.

How Mrs. Brown and her daughter fair
They rowed in a boat last year,
With big chignons, they pulled the oars
While Charley he did steer;
While Charley he did steer, my boys,
His true love she gave way,
Down went her head, up went her heels
Like a mermaid, boys, at play.

They say the sporting Prince, my boys,
Will come to see the race,
If the measles don't break out again,
Or a funny crim. con. case;
Or a funny crim. con. case, my boys
With a cranky lady gay,
But the more he plays, the piper boys
John Bull will have to pay.

Disley, Printer, 57, High Street, St. Giles, London.

197. Oxford and Cambridge Boat Race.

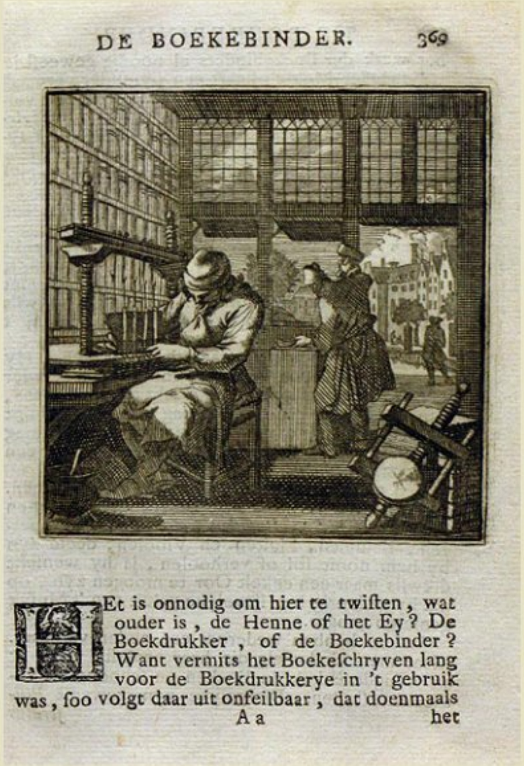
Woodblock print
Anonymous
Disley, Printer, 57, High Street, St.Giles, london. c. 1885
Image195 x 145 mm, Sheet 250 x 185 mm

A scarce printed broadside ballad about the famous boat race, which begins:
Hurrah for the boat race once a year,
From Putney to Mortlake,
The Oxford and the Cambridge lads,
Who row for honour's sake...

The ballad was probably first produced for sale to the crowds in London watching the boat race itself, already a major national event by 1877. The sheet does not specify a tune as ballad sellers relied on their audience being attracted by the title, or wanting to take away a souvenir - whether from a boat race, a railway opening, a prize fight, or execution.
[28006]
£125

Trades

From the Het Menselyk Bedryf, or Book of Trades, a work of the United Provinces originally published in 1694. Het Menselyk Bedryf contains a collection of engravings from Dutch artist Jan Luyken, and illustrates trades from the late seventeenth-century. As with other emblem books of the age, Luyken's Beschouwing der Wereld or Roman Visscher's Sinnepoppen for example, the images are laden with Calvinistic teachings. In this case, each depiction of trade is accompanied by a moralistic verse.

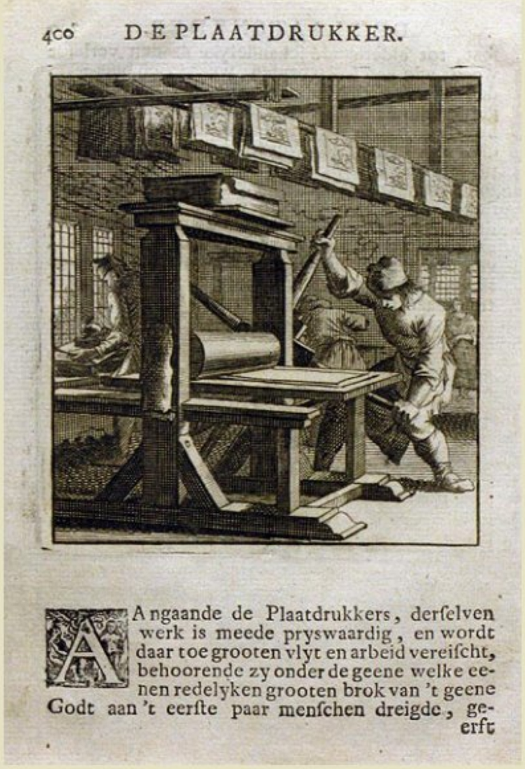


DE BOEKEBINDER. 369

HEt is onnodig om hier te twiſten, wat ouder is, de Henne of het Ey? De Boekdrukker, of de Boekebinder? Want vermits het Boekeſchryven lang voor de Boekdrukkerye in 't gebruik was, ſoo volgt daar uit onfeilbaar, dat doenmaals

Aa het

198. De Boekebinder [The Book Binder]
Copper engraving
After Jan Luyken
c.1700
Image 86 x 80 mm, Plate 90 x 82 mm, Sheet 151 x 98 mm
unmounted
[26763]
£50

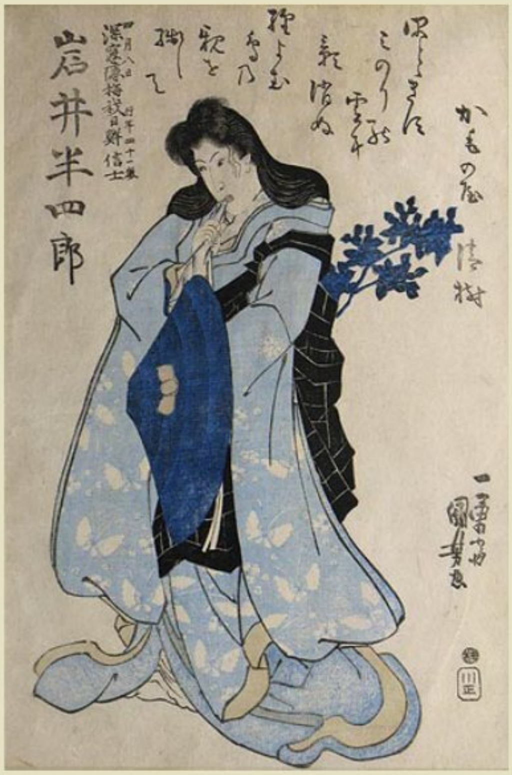


400 DE PLAATDRUKKER.

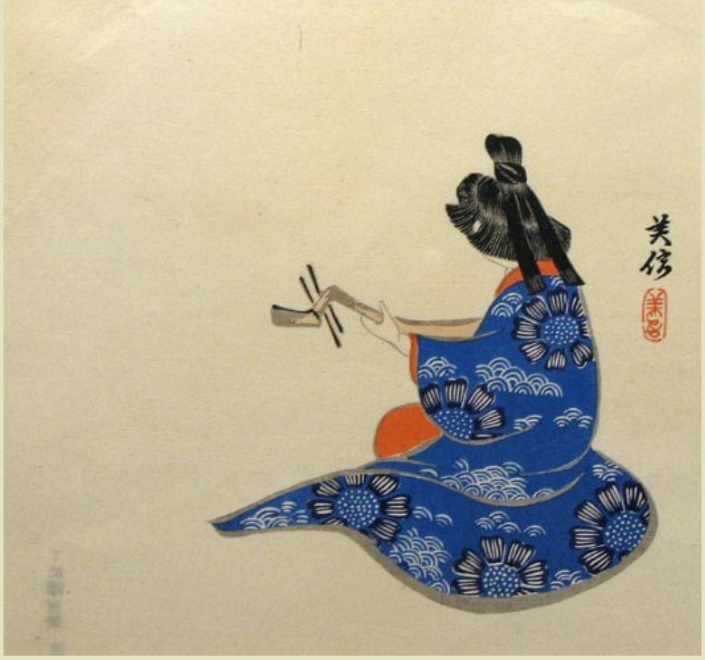
AAngaande de Plaatdrukkers, derſelven werk is meede pryswaardig, en wordt daar toe grooten vlyt en arbeid vereiſcht, behoorende zy onder de geene welke eenen redelyken grooten brok van 't geene Godt aan 't eerſte paar menſchen dreigde, geerft

199. De Plaatdrukker [The Plate Printer]
Copper engraving
After Jan Luyken
c.1700
Image 87 x 74mm, Plate 90 x 79 mm, Sheet 151 x 98 mm
unmounted
[26738]
£50

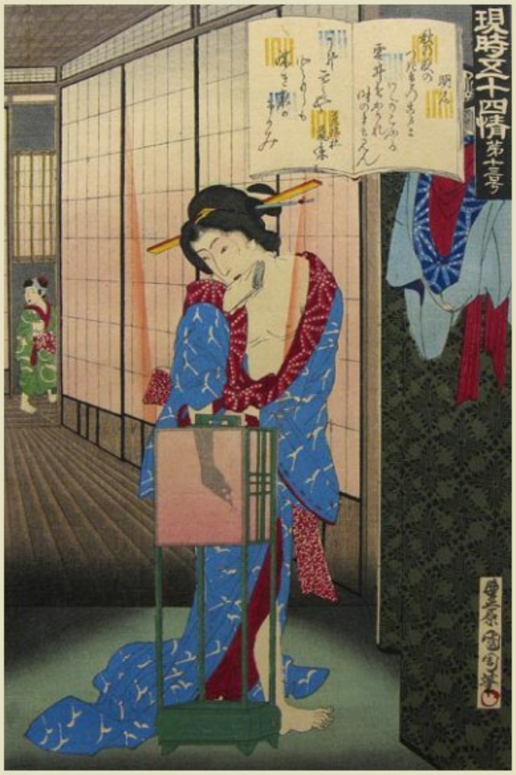
Japanese



200. [Iwai Youshiro]
Woodblock print
Utagawa Kuniyoshi
c. 1836
Oban tate-e single sheet [9.5 x 14 inches]
mounted
Signature: Ichiyûsai Kuniyoshi ga
Publisher: Kawa-Sho (Eisendo)
Condition: Small hole to title, light creasing to sheet.
[27887]
£300

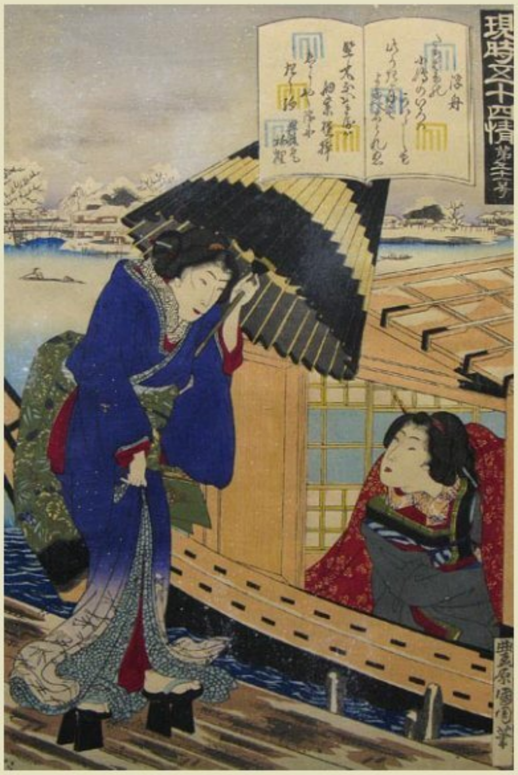


201. Biwa Player
Woodblock print (nishiki-e)
Yoshinobu 1838-1890
c. 1890
8.7 x 8.8 inches
mounted
Signature: Yoshinobu
Seal: Artist's seal
A biwa player sits, playing her instrument. She wears 'Bingata;' a traditional way of dyeing in Okinawa.
[27900]
£150


現時五十四情
豊原国周筆

202. Lighting Lantern [Akashi]
Woodblock print (nishiki-e)
Toyohara Kunichika (1835-1900)
1884
Ôban tate-e single sheet [9.5 x 14 inches]
mounted
Signature: Toyohara Kunichika hitsu
Publisher: Takegawa Seikichi
Series: Genji gojuyon jo: 4 Modern Feelings Compared with Genji-e.

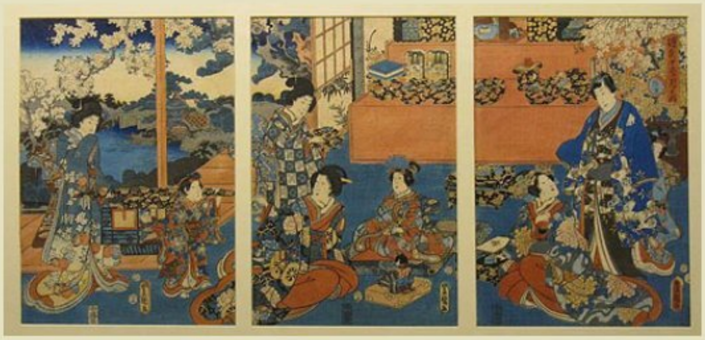
Toyohara Kunichika (1835–1900) was talented as a child and at about thirteen he became a student of Tokyo's then-leading print maker, Utagawa Kunisada. His deep appreciation and knowledge of kabuki drama led to his production primarily of ukiyo-e actor-prints, woodblock prints of kabuki actors and scenes from popular plays of the time. An alcoholic and womanizer, Kunichika also portrayed beautiful women (bijin-ga), contemporary social life, and a few landscapes and historical scenes. He worked successfully in the Edo period, and carried those traditions into the Meiji period. To his contemporaries and now to some modern art historians, this has been seen as a significant achievement during a transitional period of great social and political change in Japan's history.
[27904]
£300


現時五十四情
豊原国周筆

203. Winter Boat Ride
Woodblock print (nishiki-e)
Toyohara Kunichika (1835-1900)
1884
Ôban tate-e single sheet [9.5 x 14 inches]
mounted
Signature: Toyohara Kunichika hitsu
Publisher: Takegawa Seikichi

Series: Genji gojuyon jo: 54 Modern Feelings Compared with Genji-e.

Toyohara Kunichika (1835–1900) was talented as a child and at about thirteen he became a student of Tokyo's then-leading print maker, Utagawa Kunisada. His deep appreciation and knowledge of kabuki drama led to his production primarily of ukiyo-e actor-prints, woodblock prints of kabuki actors and scenes from popular plays of the time. An alcoholic and womanizer, Kunichika also portrayed beautiful women (bijin-ga), contemporary social life, and a few landscapes and historical scenes. He worked successfully in the Edo period, and carried those traditions into the Meiji period. To his contemporaries and now to some modern art historians, this has been seen as a significant achievement during a transitional period of great social and political change in Japan's history.
[27903]
£330



204. Yayoi: The Third Month,
Woodblock print
Utagawa Kunisada (1786-1865)
1855 (Ansei 2), 1st month
Ôban tate-e triptych [Each sheet 14 x 9 1/2 inches]
unmounted
Signature: Toyokuni ga, in toshidama cartouche
Series: Genji jûnikagetsu no uchi: Genji in the Twelve Months
Publisher: Fujiokaya Keijirô (Shôrindô)

Utagawa Kunisada (1786-1865) was the most popular, prolific and financially successful designer of ukiyo-e woodblock prints in 19th-century Japan. In his own time, his reputation far exceeded that of his contemporaries, Hokusai, Hiroshige and Kuniyoshi.

Utagawa Kunisada was born in the Homjo district of Edo. He became a pupil of Toyokuni at the age of fifteen in 1801, and began to design book illustrations and single sheet prints around 1807. He was recognized as a serious artist after he disgned a group of seven half-lenghth portraits of actors with mica bacgrounds. After he produced these prints he became friends with many of the leading actors, writers, and artists of the period.

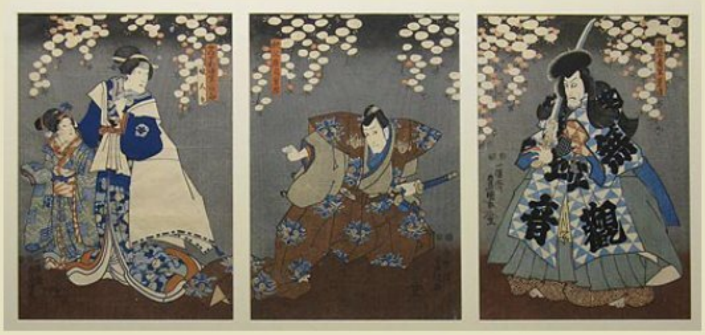
The ôban tate-e triptych woodblock iilustrates a scene from the Genji monogatari [The Tale of Genji], an eleventh-century courtly romance considered one of the earliest and most important novels in world history.
Written around 1011 by an aristocratic female writer, Murasaki Shikibu, the daughter of a regional governor, it traces, through a series of loosely connected stories, the tangled private life of the son of an emperor, Hikaru Genji, and his progeny.

As Lady Murasaki's original holograph of the story is no longer extant, the text accepted as the most complete is the Kamakura-period Aobyôshibon (Blue-covered book) transcribed by Fujiwara no Teika (1162-1241).
By Teika's time the novel's present form of 54 titled chapters was set. The tale has been not only the most quoted piece of Japanese literature but has also served as an inexhaustible source of inspiration for pictorial artists from soon after its completion.

While the novel ostensibly deals with the tangled round of Genji's life and love affairs at court, its principle underlying theme is the notion of the transience of life and the temporal fragility of the love, pleasure and beauty that informs the protagonist's daily existence.

As such, it exemplifies the central Japanese concept of mono no aware, or the "awareness of the sadness of things", a tenet founded in Buddhist philosophy. Interwoven with this melancholy apprehension of evanescence, is the aesthetic miyabi - a concept with no specific English equivalent, but meaning something like beauty and the refinement of one's taste in art and etiquette.

The highest value in the court culture of Genji, it not only applies to Genji's glorious physical form (and others in the court), but to everything aspect of a courtier's personality and its expression. More than anything else, miyabi refers to the exquisite pleasure that an aesthetically educated person takes in seemingly insignificant and usually transient instances of beauty, such as fading cherry blossom, falling leaves or the cries of autumn geese.
Condition: Faded
[28229]
£430



205. [Kabuki play]
Woodblock print
Utagawa Kunisada (1786-1865)
1847-1853
Ôban tate-e triptych [Each sheet 14 x 9 1/2 inches]
unmounted
Signature: Ichiyosai Toyokuni ga
Censor Seal: Mera and Muramatsu
Publisher: Joshuya Juzo

Utagawa Kunisada (1786-1865) was the most popular, prolific and financially successful designer of ukiyo-e woodblock prints in 19th-century Japan. In his own time, his reputation far exceeded that of his contemporaries, Hokusai, Hiroshige and Kuniyoshi.

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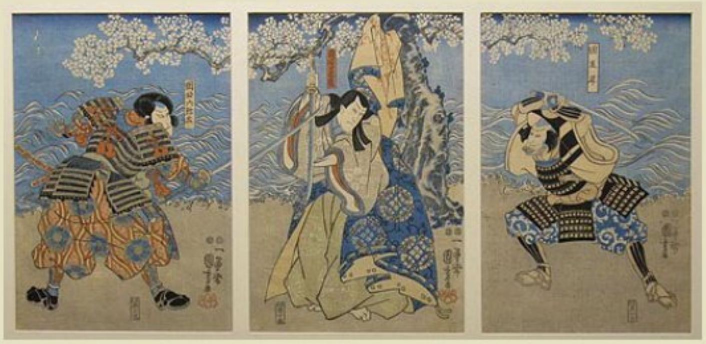
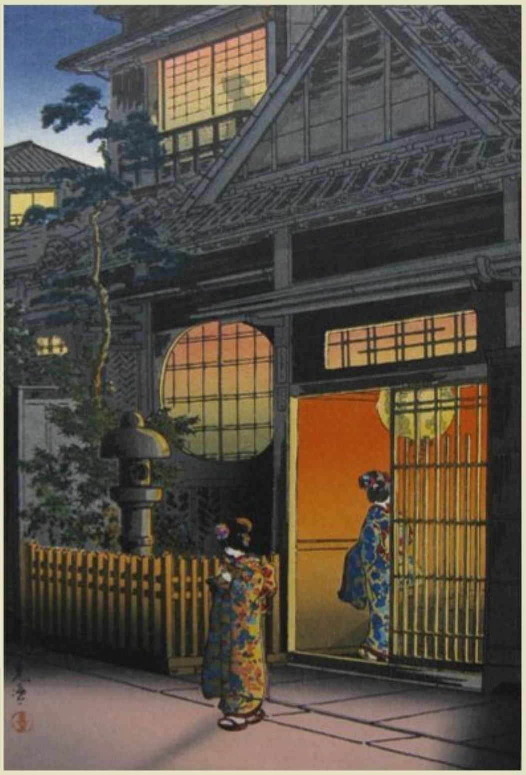
[28227]
£430



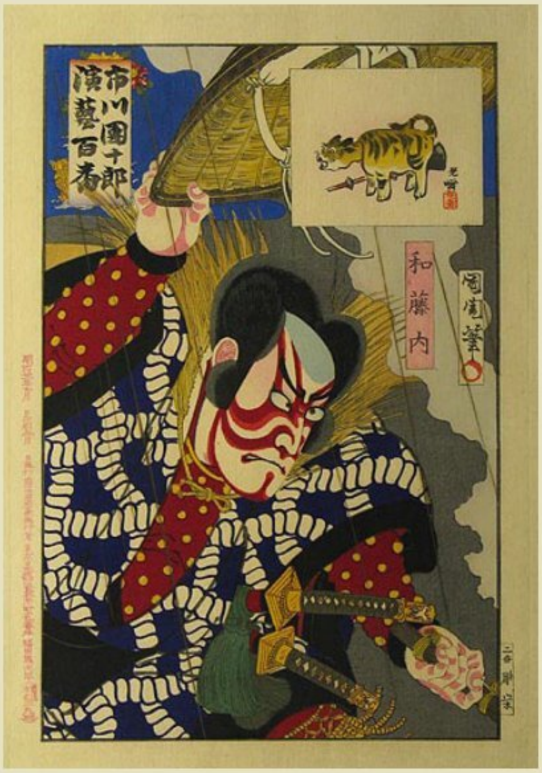
206. Ichikawa Danjûrô VIII as Okabe no Rokutaya (left), Ichikawa Kodanji IV as (center), and Ichikawa Manakotama I as jitsu Tagohei (right)
Woodblock print
Utagawa Kuniyoshi (1797-1861)
8th month of 1849
Ôban tate-e triptych [Each sheet 14 x 9 1/2 inches]
Signature: Ichiyusai Kuniyoshi ga
Publisher: Minato-ya Kohei
Play: Ichinotani mushae no iezuto
Theater: Ichimura

Utagawa Kuniyoshi (c.1797 - April 14, 1861) was one of the last great masters of the Japanese ukiyo-e style of woodblock prints and painting. He is associated with the Utagawa school. The range of Kuniyoshi's preferred subjects included many genres: landscapes, beautiful women, Kabuki actors, cats, and mythical animals. He is known for depictions of the battles of samurai and legendary heroes. His artwork was affected by Western influences in landscape painting and caricature.
Condition: Faded
[28228]
£430



207. Yotsuya Arakicho: Tea House
Woodblock print (nishiki-e)
Tsuchiya Koitsu 1870-1949
1935
Ôban tate-e single sheet [9.5 x 14 inches]
mounted
Signature: Koitsu
Publisher: Doi Sadaichi

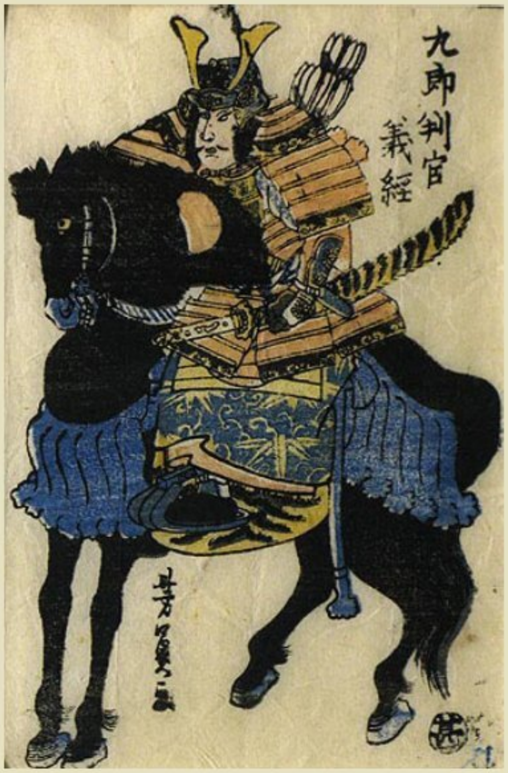
Tsuchiya Koitsu became a pupil of Kiyochika Kobayashi at the age of 15. He stayed in his master's home for 19 years. His early print works were war prints of the Sino-Japanese war. Afterwards Koitsu made mainly Shin Hanga landscape prints. The artist is a leading exponent of the shin hanga movement.
[27901]
£380



市川團十郎
演藝百番
和藤内
周重筆

208. Watonai
Woodblock print (nishiki-e) with gauffrage
Kunichika Toyohara 1835 - 1900
1898
Ôban tate-e single sheet [9.5 x 14 inches]
mounted
Series: Ichikawa Danjuro Engei Hyakuban: One Hundered Kabuki Roles by Ichikawa Danjuro
Signature: Kunichika
Publisher: Fukuda Kumajiro

Kunichika Toyohara (1835–1900) was talented as a child and at about thirteen he became a student of Tokyo's then-leading print maker, Utagawa Kunisada. His deep appreciation and knowledge of kabuki drama led to his production primarily of ukiyo-e actor-prints, woodblock prints of kabuki actors and scenes from popular plays of the time. An alcoholic and womanizer, Kunichika also portrayed beautiful women (bijinga), contemporary social life, and a few landscapes and historical scenes. He worked successfully in the Edo period, and carried those traditions into the Meiji period. To his contemporaries and now to some modern art historians, this has been seen as a significant achievement during a transitional period of great social and political change in Japan's history.
[28157]
£450

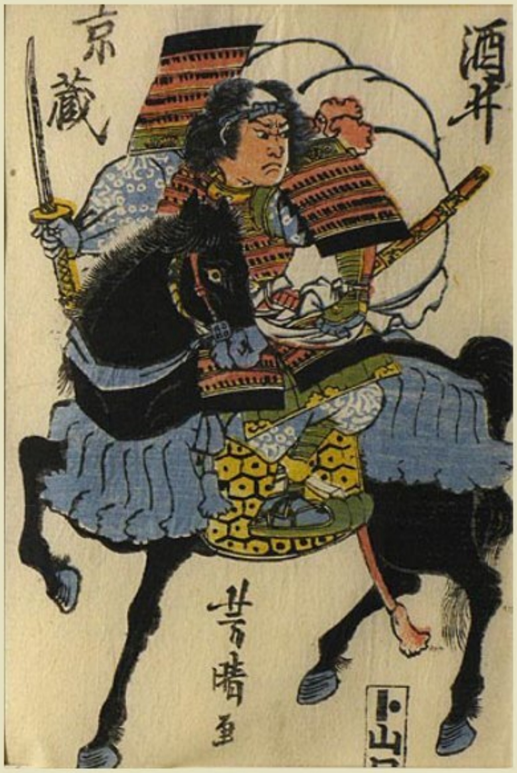


209. General Kuro Hangan Yoshitsune
Woodblock print (nishiki-e)
Yoshiharu Ikuta 1828-1888
c. 1850
4 x 6 inches postcard size
mounted
Cooperating artist: Yoshikazu Utagawa active c. 1850 - 70
Signature: Yoshiharu. Yoshikazu.
Publisher: Maru-ya Jimpachi, Yamaguchi-ya Tobei

Yoshiharu Ikuta (1828-1888) was born in Edo (Tokyo). He was a pupil of Kuniyoshi Utagawa. The artist worked as a woodblock printmaker and illustrator for books and newspapers.

Yoshikazu Utagawa (active c. 1850 - 70)was born in Edo (Tokyo) where he stayed for the rest of his life. He started as a pupil of Kuniyoshi Utagawa. Yoshikazu is a major printmaker of the Yokohama school. His favorite subjects were foreigners and foreign manners. He often signed his prints with Ichikawa Yoshikazu.

Condition: Some minor light creases, trimmed, very slight foxing.
[28156]
£75

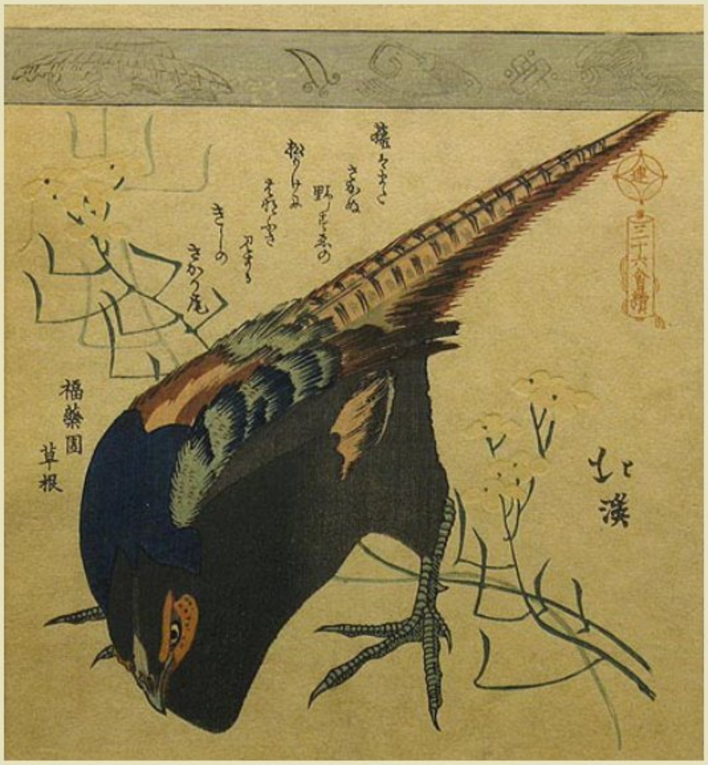


210. Sakai Kyozo
Woodblock print (nishiki-e)
Yoshiharu Ikuta 1828-1888
c. 1850
4 x 6 inches postcard size
mounted
Cooperating artist: Yoshikazu Utagawa active c. 1850 - 70
Signature: Yoshiharu. Yoshikazu.
Publisher: Maru-ya Jimpachi, Yamaguchi-ya Tobei

Yoshiharu Ikuta (1828-1888) was born in Edo (Tokyo). He was a pupil of Kuniyoshi Utagawa. The artist worked as a woodblock printmaker and illustrator for books and newspapers.

Yoshikazu Utagawa (active c. 1850 - 70)was born in Edo (Tokyo) where he stayed for the rest of his life. He started as a pupil of Kuniyoshi Utagawa. Yoshikazu is a major printmaker of the Yokohama school. His favorite subjects were foreigners and foreign manners. He often signed his prints with Ichikawa Yoshikazu.

Condition: Some minor light creases, trimmed, a pin sized worm hole to the upper left of sheet.
[28155]
£75



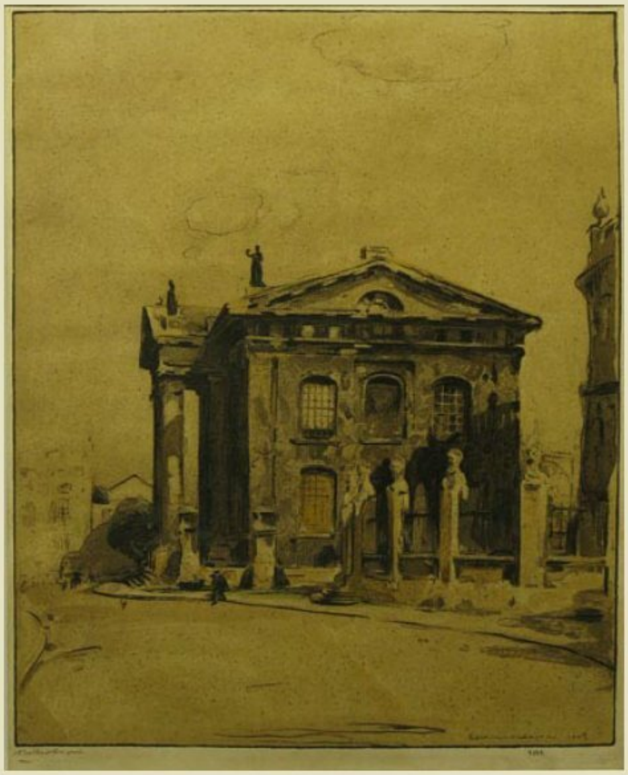
211. Pheasant with yellow flowers
Woodblock print (nishiki-e) with gauffrage
after Totoya Hokkei (1780-1850)
early 1890's
Shikishiban 200 x 180 mm
mounted
Meiji A copy
Series: Sanjurokkin tsuzuki :Collection of thirty-six birds and animals
Signature: Hokkei

With a poem by Fukuyakuen Kusane, from a set designed for the Shipporen poetry circle.

One of Hokusai's earliest and most gifted pupils, Hokkei was particularly renowned in the field of surimono. Before his initial training with Kanô Yôsen' in Korenobu, he worked as a fishmonger at Yotsuya Samegahashi, hence the unusual art surname of Totoya/Uoya (fish shop). Hokkei's first work appeared in 1799. He designed a number of surimono in the 1800s and 1810s, but he did not master the art of desiging them until the late 1810s. Besides surimono and illustrations for poetry albums, Hokkei designed a few illustrations for popular fiction and some commercially published prints.
[28158]
£180

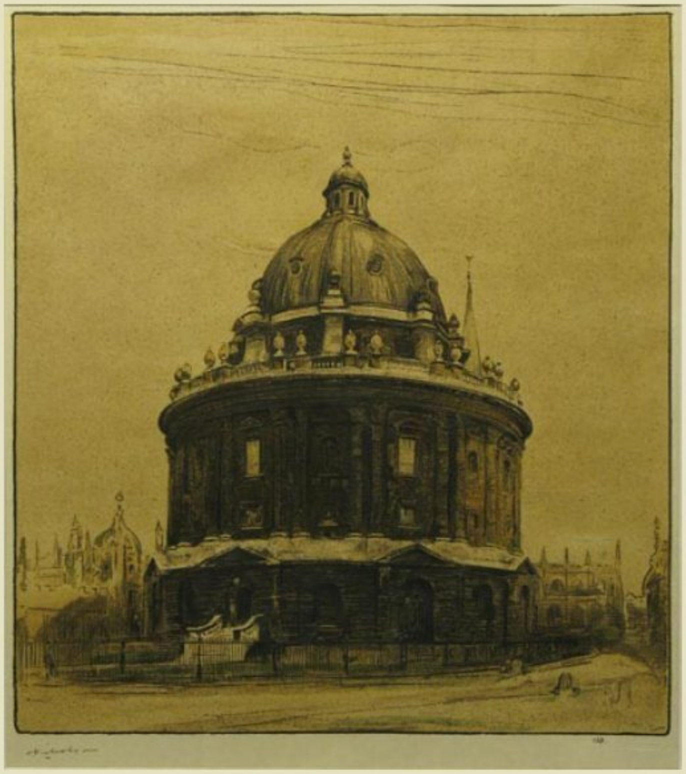
British Topography

Oxford

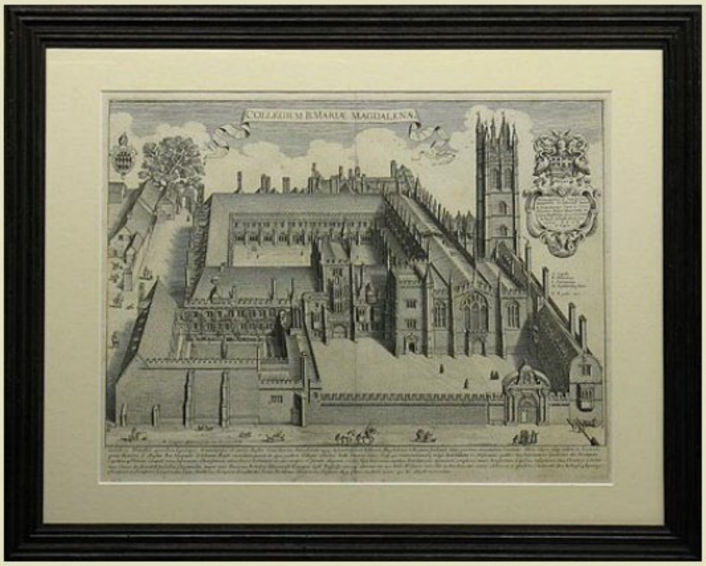


212. Clarendon Building
Lithograph
William Nicholson
1903
Image 320 x 260 mm
mounted
Oxford
Signed, numbered and blindstamped
Campbell 137

Nicholson moved to Woodstock, Oxfordshire in 1898. After this time he became increasingly interested in historic architecture and, in 1902, began to make watercolour drawings of colleges and other buildings in nearby Oxford. The series was completed in 1903 and published the following year as a facsimile of 24 finely printed facsimiles, by the Stafford Gallery. "Unlike the artists who had worked on the many successors to Ackermann's 'History of Oxford', Nicholson was as interested in the effects of light and shade on the fabric of the city's architecture as he was in the buildings themselves." (C. Cambell - William Nicholson, The Graphic Work).
[28003]
£170



213. Radcliffe Camera
Lithograph
William Nicholson
Published 1905 at the Stafford Gallery 34. Old Bond St. W.
Image 340 x 305 mm, Sheet 518 x 313 mm
mounted
Signed, numbered and blindstamped.
[28002]
£270



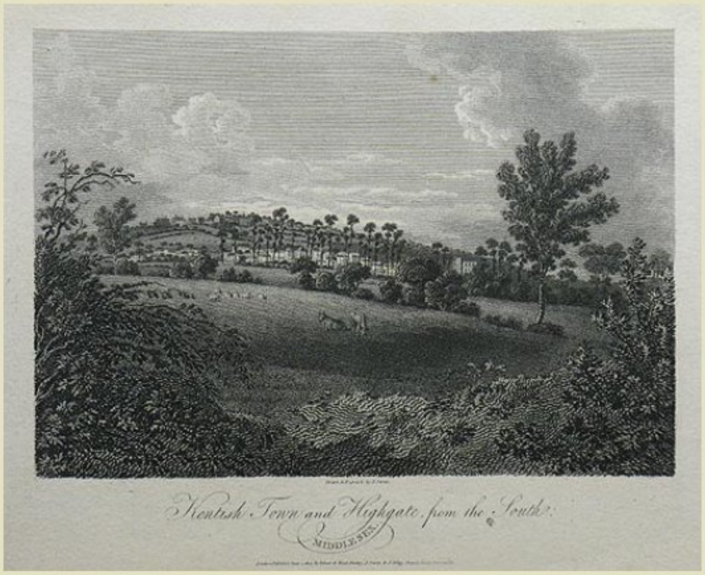
214. Collegium B:Mariae Magdalenae [Magdalen College]
Copper engraving
David Loggan
1675
Image 281 x 405 mm, Plate 307 x 408 mm, Sheet 436 x 540 mm
unmounted

From Oxonia Illustrata.

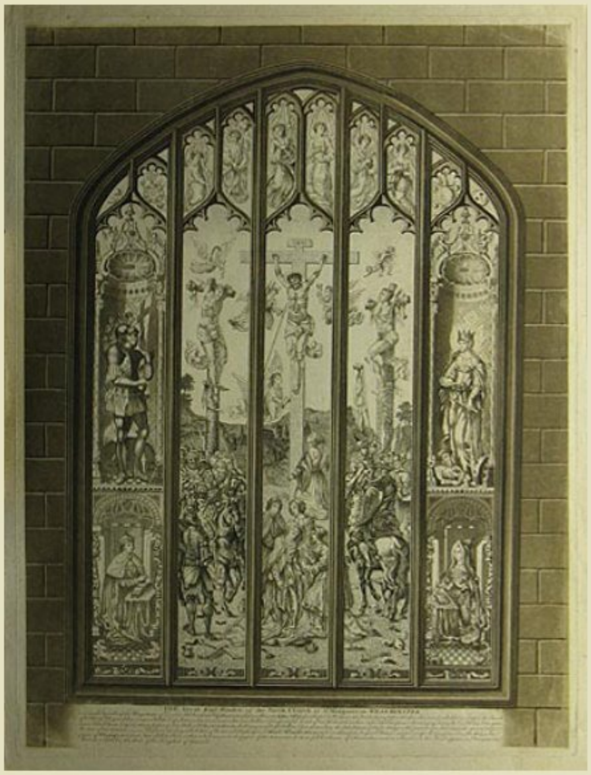
From the first illustrated book on Oxford and one of the major works of the 17th century. The book was the product of several years of devoted and conscientious effort in which Loggan was assisted by his pupil Robert White. David Loggan was born in Danzig in 1635 and came to England around 1653. By 1665 he was living in Nuffield near Oxford and in 1669 was appointed engraver to the University. In 1675 he married and became a naturalised citizen. His Oxonia Illustrata was intended as a companion work to Historia Antiquitates Universitatis Oxoniensis by Anthony Wood, with whom Loggan had become acquainted some years earlier.

Condition: Vertical crease in centre of sheet, as issued. Professional repairs to worm holes: a few of which appear below text and plate mark at the bottom. One in the print itself, approximately two inches below the 'g' in 'collegium.'
[28017]
£600

London


Kentish Town and Highgate, from the South:
MIDDLESEX.

215. Kentish Town and Highgate, from the South: Middlesex.
Copper engraving
James Storer
London; Published June 1, 1805, by Vernor & Hood, Poultry, J. Storer, & J. Greig, Chapel Street, Pentonville
Image 130 x 185 mm, Sheet 191 x 250 mm
unmounted
From 'Select Views of London and its Environs'.
[27920]
£40



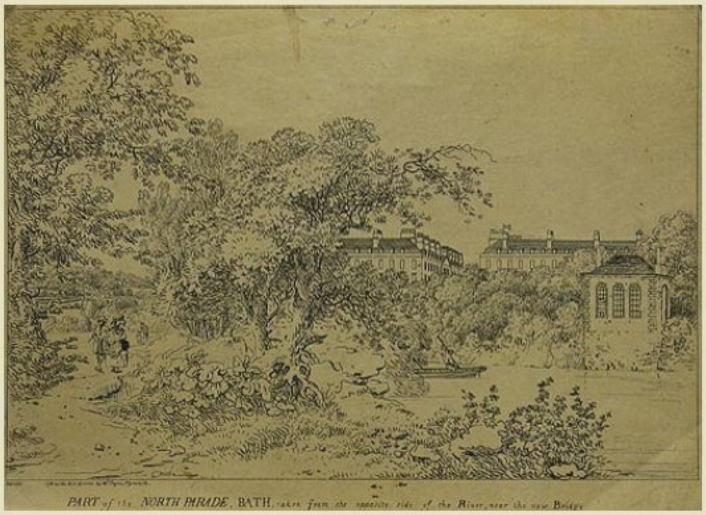
216. The Great East Window of the Parish Church of St Margaret in Westminster
Copper engraving
John Wright after James Basire I
1787
Image 611 x 490 mm, Plate 664 x 513 mm, Sheet 738 x 530 mm
unmounted
John Wright's print of the grand stained glass window depicts the Crucifixion. Christs's death is portrayed with numerous subordinate figures. At the bottom left and right, Henry VII and his queen are shown kneeling. Above the king is St George, and above the queen is St Catherine of Alexandria, pictured with the instruments of her martyrdom.

The image was originally published in 1768 by the Society of Antiquaries of London as part of a series entitled the Vetusta Monumenta.

James Basire I (1730 - 1802) was an engraver and printmaker. Often confused with his son of the same name, James Basire I was the master of William Blake.

Condition: A few small tears to the extremities of the sheet.
[28073]
£350

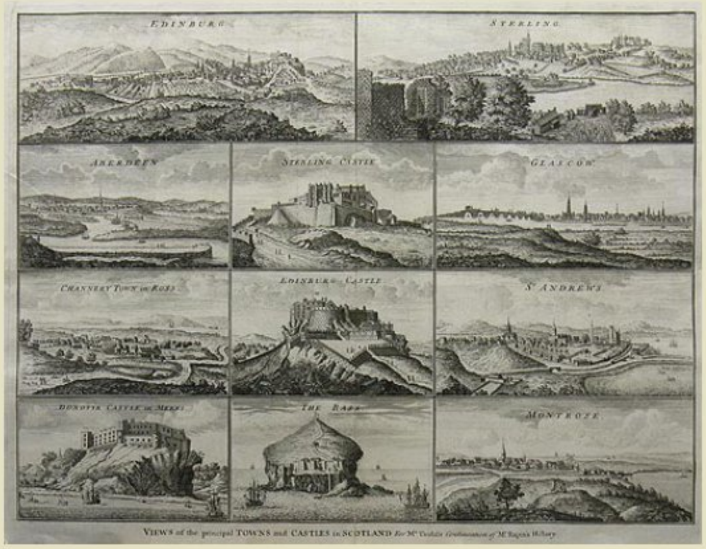
Somersetshire


PART of the NORTH PARADE, BATH, taken from the opposite side of the River, near the new Bridge

217. Part of the North Parade, Bath, taken from the opposite side of the River, near the new Bridge
Etching
William Payne
Publish'd 1788 as the Act directs by W. Payne, Plymouth.
Image 182 x 267 mm, Sheet 200 x 268 mm
unmounted
William Payne (1760 - 1830) was a painter and printmaker who also published some of his own works. At first an engineer in Plymouth he Exhibited at the Royal Academy between 1786-90 and 1821-22. He moved to London 1790.

Condition: Trimmed within the plate, numerous pin hols to top centre of image, light staining to top and edges of sheet. [27922]
£50

Scotland

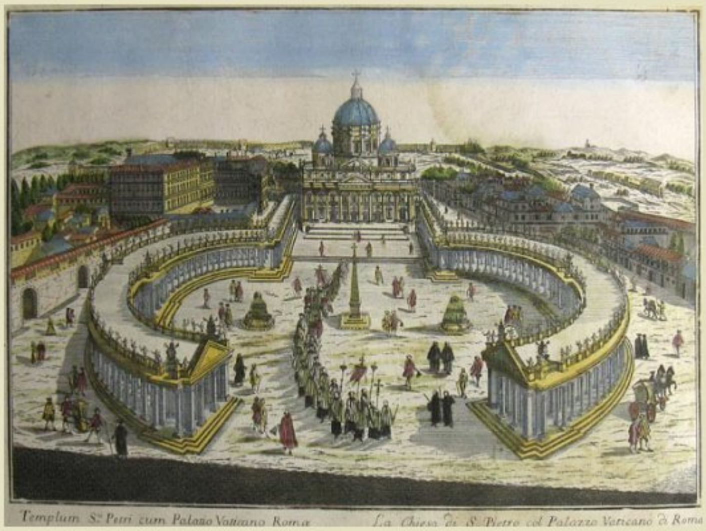

EDINBURG
STERLING
ABERDEEN
STERLING CASTLE
GLASCOW
CHANNERY TOWN in ROSS
EDINBURG CASTLE
St. ANDREWS
DUNOTIR CASTLE in MERNS
THE BASS
MONTROSE
VIEWS of the principal TOWNS and CASTLES in SCOTLAND for Mr. Tindal's Continuation of Mr. Rapin's History

218. Views of the principal Towns and Castles in Scotland, for Mr. Tindal's Continuation of Mr. Rapin's History.
Copper engraving
R. W. Seale after Paul Rapin de Thoyras
c.1745
Image 340 x 455 mm, Sheet 378 x 475 mm
unmounted
From Nicolas Tindal's The continuation of Mr. Rapin's History of England, from the revolution to the present times (c.1745).

The print depicts views of Edinburgh, Sterling, Aberdeen, Sterling Castle, Glasgow, Channer Town in Ross, Edinburgh Castle, St. Andrew's, Dunnotarr Castle in Mearns, the Bass, and Montrose.
[28225]
£110

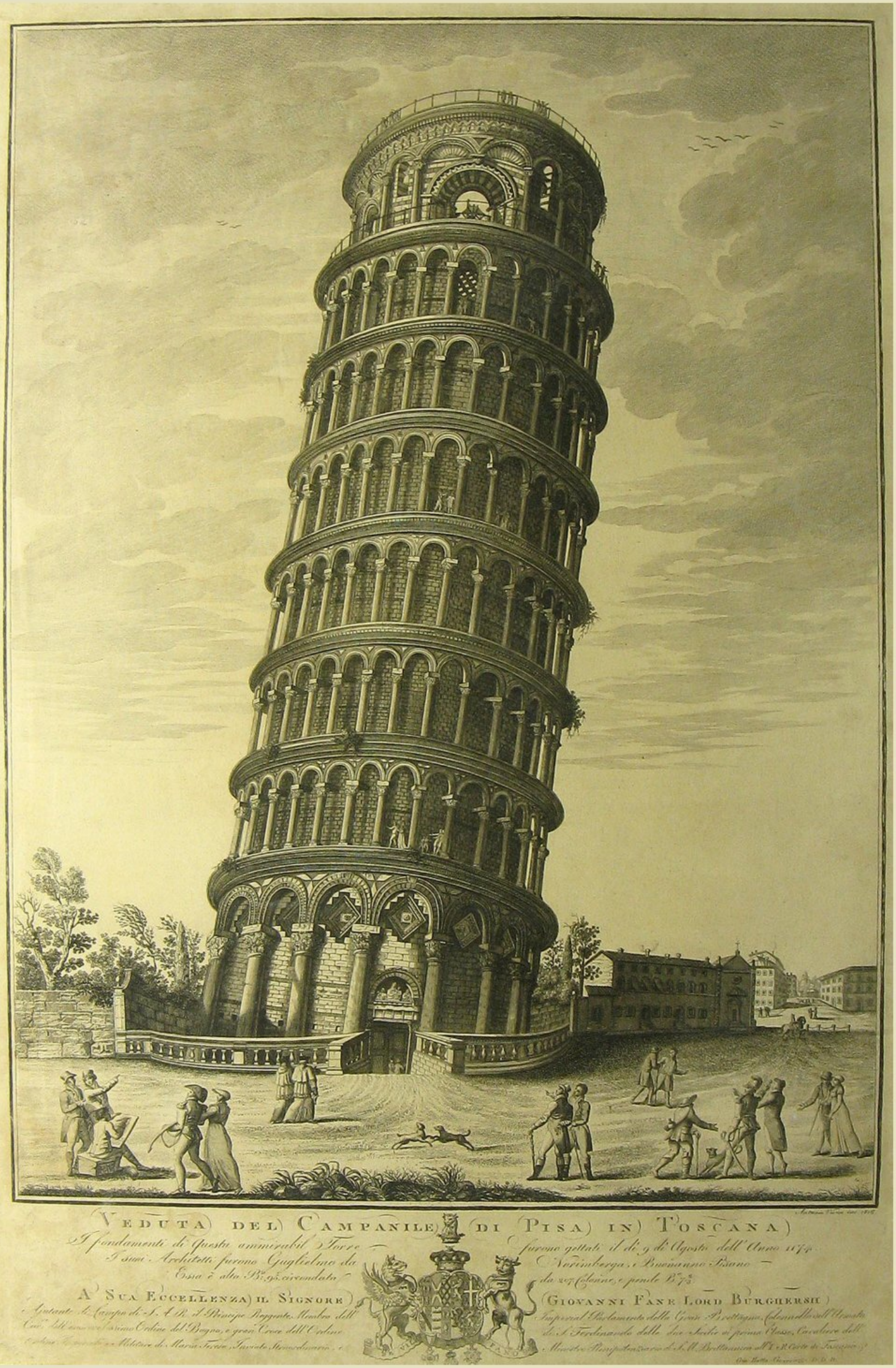
Foreign Topography

Italy


Templum S.t Petri cum Palatio Vaticano Roma
La Chiesa di S. Pietro col Palazzo Vaticano di Roma

218. Templum Sti Petri cum Palatio Vaticano Romæ / La Chiesa di S. Pietro col Palazzo Vaticano di Roma
Copper engraving with hand colouring
Anonymous
c. 1770
Image 287 x 406 mm
mounted
Unusual and rare Vue d'optic of Saint Peter's Square and Basillica. Title appears in both Latinate and Italian.

Condition: Light water staining to the right of the Basillica. Light creasing to several areas of sheet. Taped to mount.
[27859]
£190



Antonio Verico inc. 1816

VEDUTA DEL CAMPANILE DI PISA IN TOSCANA

I fondamenti di Questa ammirabil Torre furono gettati il dì 9 di Agosto dell' Anno 1174.
I suoi Architetti furono Guglielmo da Norimberga, e Buonanno Pisano
Essa è alta B.a 95. circondata da 207 Colonne, e pende B.a 7½

A SUA ECCELLENZA IL SIGNORE GIOVANNI FANE LORD BURGHERSH

Aiutante di Campo di S. A. R. il Principe Reggente, Membro dell' Imperial Parlamento della Gran Brettagna, Colonnello nell' Armata
Cav.re dell' onorevolissimo Ordine del Bagno, e gran Croce dell' Ordine di S. Ferdinando delle due Sicilie di prima Classe, Cavaliere dell'
Ordine Imperiale e Militare di Maria Teresa, Inviato Straordinario, e Ministro Plenipotenziario di S. M. Brittannica all' I. e R. Corte di Toscana

Gio. Batta [illegible] D. D. D.

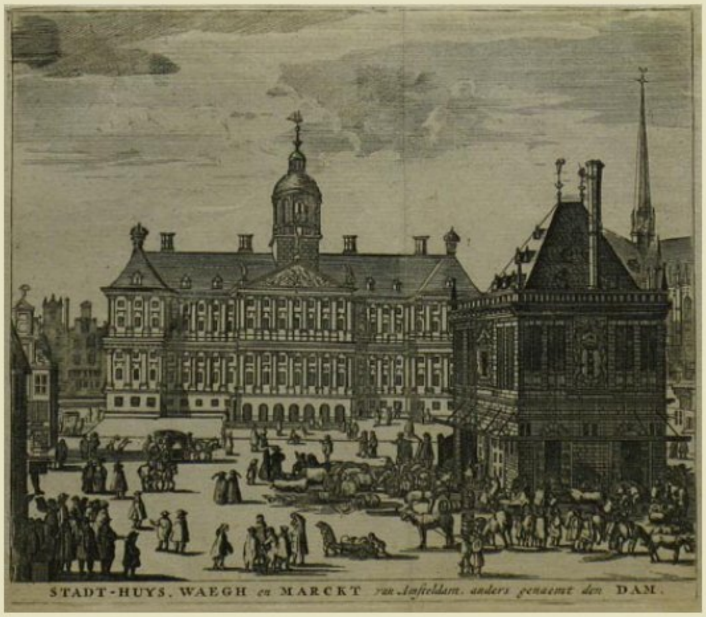
219. Veduta del Campanile de Pisa in Toscana [View of of the Tower of Pisa in Tuscany]
Copper engraving
Antonio Verico
Antonio Verico inc. 1816
Image 530 x 370 mm
framed

Inscribed beneath image with title and dedication to Sua eccellenza il Signore Giovanni Fane Lord Burghersh.

The print depicts the leaning Tower of Pisa, with numerous figures in the foreground; one of which is drawing the tower.

Antonio Verico was an Italian printmaker aand publisher active between 1775 and 1811. Verico engraved a wide range of subjects including Italian topography, religious portraiture and military scenes. He often worked in stipple.
[28136]
£990

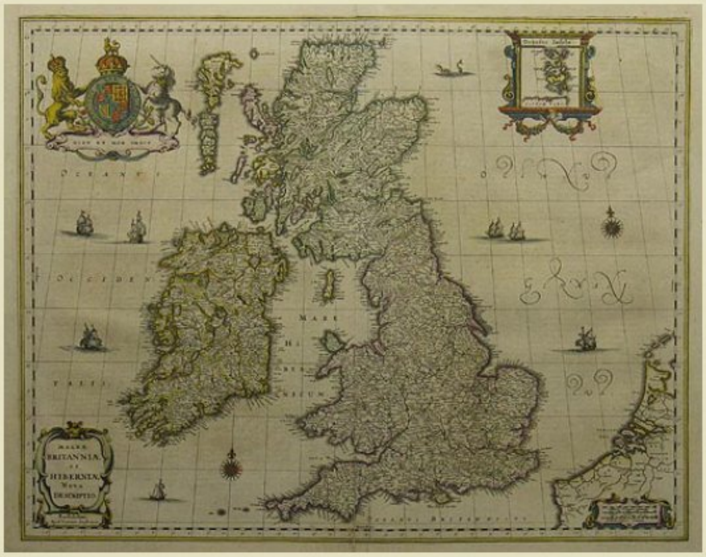
Low Countries


STADT-HUYS. WAEGH en MARCKT van Amsteldam, anders genaemt den DAM.

220. Stadt-Huys, Waegh en Marckt van Amsteldam, anders genaemt den Dam
Copper engraving
Anonymous
Nicolaes Visscher I c.1660
Image 143 x 173 mm, Sheet 151 x 176 mm
unmounted
Nicolaes Visscher I (1618 - 1679) was the son and pupil of Claes Jansz whose publishing empire he continued. A publisher and draughtsman, Visscher was a member of the Guild of booksellers in Amsterdam from 1664 and received a general privilege of the States General in 1677.. Father of Claes Claesz. Visscher II [Nicolaes II]. Condition: Trimmed within plate and glue residue in corners on verso.
[27934]
£50

Maps

England & The British Isles

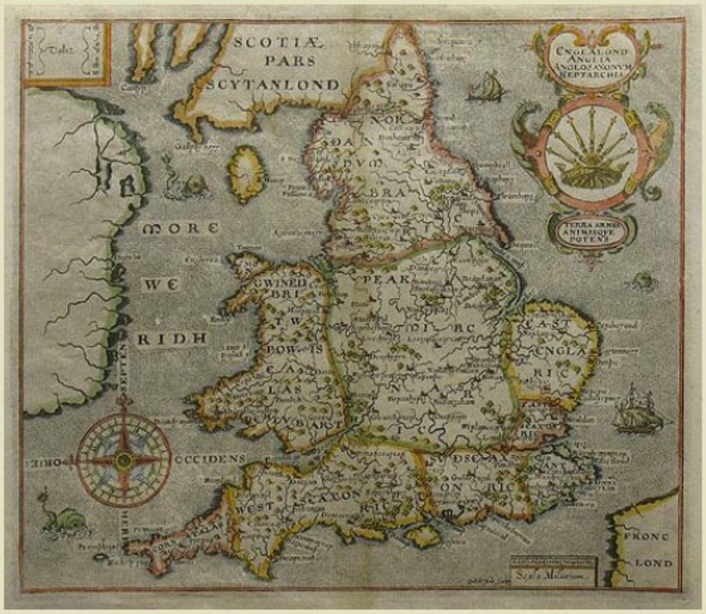


221. Magnae Britanniae et Hiberniae Nova Descriptio
Copper engraving with hand colouring
Jansson, Jan
c. 1646
426 x 543 mm
unmounted
Jansson was a Dutch engraver and publisher. He produced maps of the English and Welsh Counties in a similar style to those of Blaeu's. He also produced maps of all parts of the world.

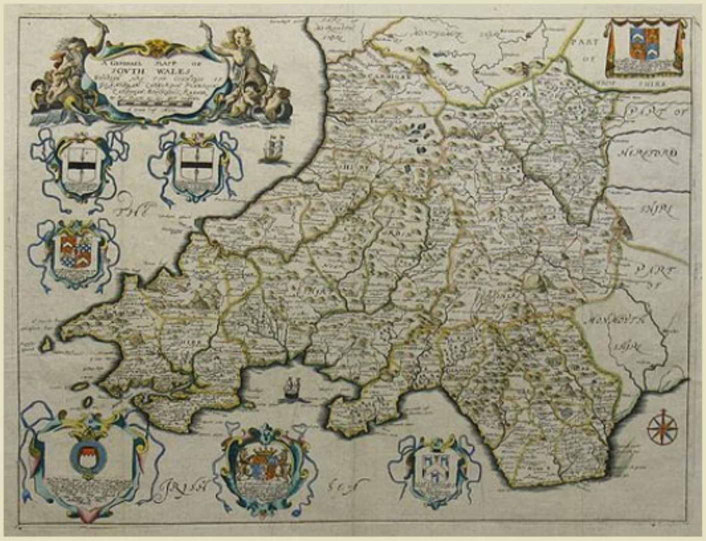
Johannes Janssonius, more commonly known as Jan Jansson, was born in Arnhem where his father was a bookseller and publisher (Jan Janszoon the Elder). In 1612 he married the daughter of the cartographer and publisher Jodocus Hondius, and then set up in business in Amsterdam as a book publisher. In 1616 he published his first maps of France and Italy and from then onwards he produced a very large number of maps, perhaps not quite rivalling those of the Blaeu family but running a very close second in quantity and quality. From about 1630 to 1638 he was in partnership with his brother-in-law, Henricus Hondius, issuing further editions of the Mercator/Hondius atlases to which his name was added. On the death of Henricus he took over the business, expanding the atlas still further, until eventually he published an 11-volume Atlas Major on a scale similar to Blaeu's Atlas Major.

After Jansson's death his heirs published a number of maps in an Atlas Contractus in 1666 and later still many of the plates of his British maps were acquired by Pieter Schenk and Gerard Valck, who published them again in 1683 as separate maps.

Condition: Vertical fold as issued. Latin text on verso.
[28189]
£570


SCOTIÆ PARS
SCYTANLOND
ENGALOND ANGLIA ANGLOSAXONUM HEPTARCHIA
TERRA ARMIS ANIMISQUE POTENS
MORE
WE
RIDH
PEAK
EAST ANGLA RIC
OCCIDENS
FRONC
LOND

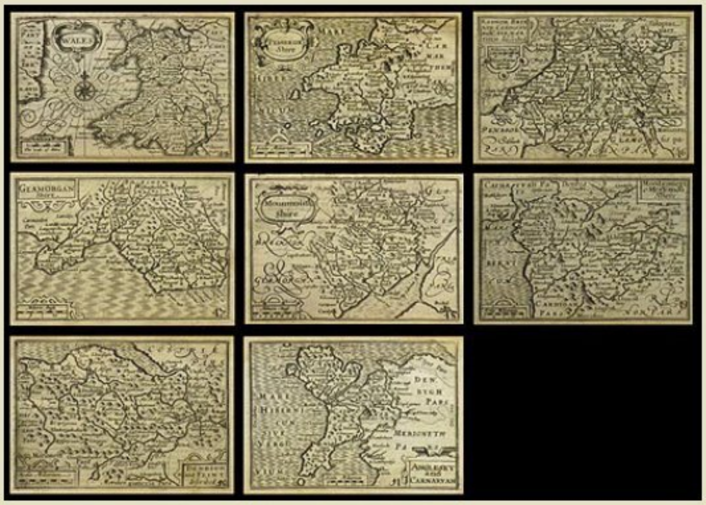
222. Engalond Anglia Anglosaxonum Heptarchia
Copper engraved with hand colour
Hole, William & Mercator, Gerard
c.1610
272 x 312 mm
unmounted
[28226]
£300



223. A Generall Mapp of South Wales
Copper engraved with hand colour
Blome, Richard
1673
343 x 455 mm
unmounted
From the First Edition of the Britannia, Blome's larger series of county maps, decorated with cartouches around the title and dedication, based on Speed's map.

Blome was one of the most active map-publishers of his day, working between about 1667 and 1705. His principal publications are the Geographical Description of the World, and two county atlases, the Britannia, published in 1673, and Speed's Maps Epitomiz'd, published in 1681. Blome first began engraving maps for his Geographical Description Of The Four Parts Of The World in 1667. The completed volume was in small folio, and contained 24 maps (plus one duplicated), engraved by Francis Lamb, Thomas Burnford and Wenceslas Hollar.

Blome has been heavily criticised as a plagiarist, but he lacked the capital to be innovative (as indeed did virtually all his contemporaries), and his output filled an important gap in the market. The Geographical Description was the first new, and uniformly assembled, folio world atlas to be published in London since 1627, while the next folio world atlases appeared in the decade 1710-1720.
[28216]
£350

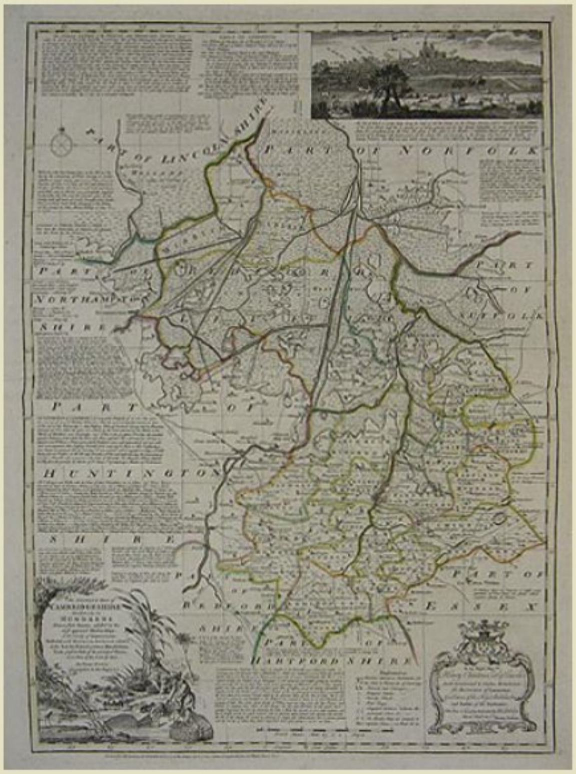


224. Wales [Set of eight maps with accompanying text]
Copper engraved
Van Den Keere, Pieter
c.1627
81 x 121 mm
unmounted
A scarce set of eight maps of Wales with accompanying text on verso: Wales, Angelsey & Caernarvon, Denbigh & Flint, Glamorgan, Montgomery & Merioneth, Monmouth, Pembroke & Radnor, Brecon, Cardigan & Carmarthen.

Pieter van den Keere (1571 - 1646?) came to England in 1584, as a Protestant refugee from his home town of Ghent with his sister Colette, who married Jodocus Hondius, in 1587. It was probably from Hondius that Keere learned to engrave. Both engravers left London in 1593 to settle in Amsterdam.

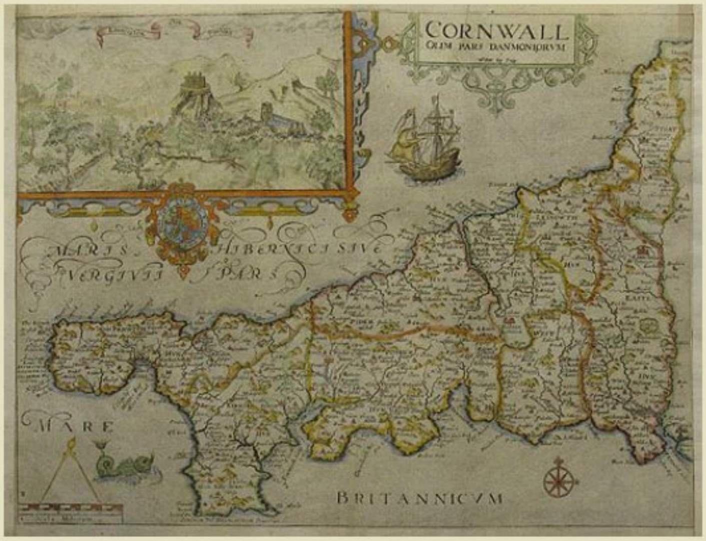
Keere began to engrave a series of miniature maps in 1599 in preparation for a small atlas of the British Isles. The maps were first published in 1617 by William Blaeu with plate numbers and Latin text. They then passed to George Humble, who published them in 1619 and then again in 1627.
[28217] **£550**

English Counties



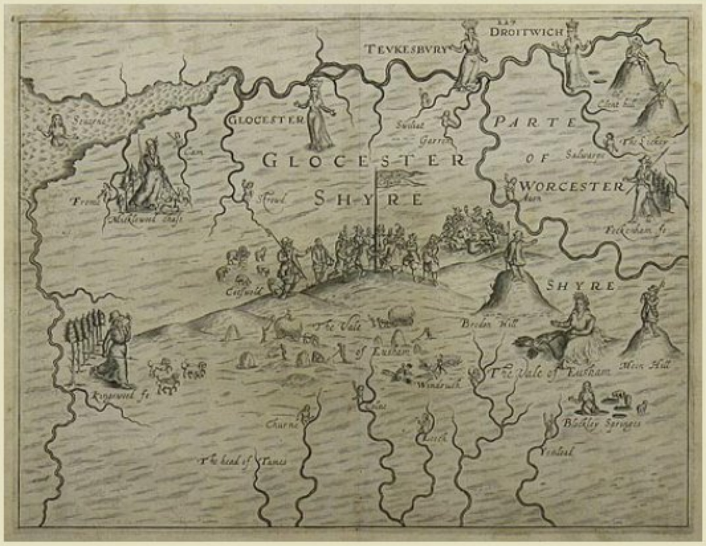
225. *An accurate Map of Cambridgeshire Divided into its Hundreds.*
Copper engraved with outline colour
Bowen, Emanuel
Printed for Jn Bowles in Cornhill R Sayer at the Golden Buck in Fleet Street, carington Bowles in St Pauls Church Yard. c.1763
687 x 516 mm
unmounted
Inscription below title reads: Drawn from Surveys, asisted by the most approved Modern Maps, with variety of Improvements, illustrated with Historical Extracts relative to the Soil, Air, Natural produce, Manufactureres, Trade, present State of its principal Towns, and a View of the City of Ely.

Impressive large scale map of Cambridgeshire from the Bowen & Kitchin, The Large English Atlas, with decorative cartouche and inset prospect of Ely.
[27982]
£300



226. *Cornwall Olim Pars Danmoniqrum*
Copper engraved with hand colour
Saxton, Christopher and Hole, William
1610
295 x 390 mm
unmounted
This map is from the series of maps included in William Camden's Britannia. First pulished in 1586 with only a general map, the later editions of Camden's Britannia included maps engraved by William Kip and William Hole. These maps were reduced copies of the maps by Saxton and Norden. The sixth edition of Camden's Britiannia, published in 1607 contained these maps.

Three editions of the Kip and Hole maps may be found; the first is identifiable by Latin verso text (1607), the second (1610) lacks text while the third (1637) displays an engraved plate number.
[28202]
£400

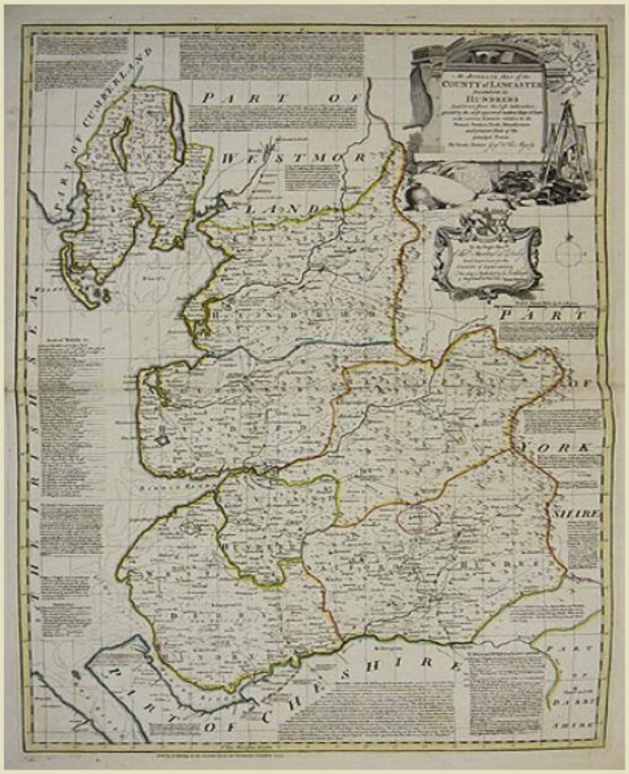


227. *Gloucestershire [with part of Worcestershire]*
Copper engraved
Drayton, Michael and Hole, William
c.1622

248 x 328 mm
unmounted
Michael Drayton (1563-1631) was an English poet who composed the Poly-Olbion. This was illustrated with one of the most unusual series of county maps ever published. The Poly-Olbion was a series of poems, or songs, extolling the beauties of the English and Welsh countryside, and was first published in 1612.

William Hole, who also engraved maps for Camden's Britannia, was commissioned to provide the maps to illustrate these songs. Drayton states that each map is "lively delineating ... every mountaine, forrest, river and valley; expressing in their sundry pastures; their loves, delights and naturall situations". Thus, it was clearly the intention to produce allegorical maps showing the natural topographical features of the county. As such very few towns or cities are shown on the maps. Each feature is accompanied by an allegorical figure - hills are shown with shepherds, rivers with water nymphs, islands with goddesses, towns with female figures wearing mural crowns, or crowns alone are used to denote London and royal palaces.

Condition: centre fold as issued, trimmed to border and laid to album page.
[28205]
£400

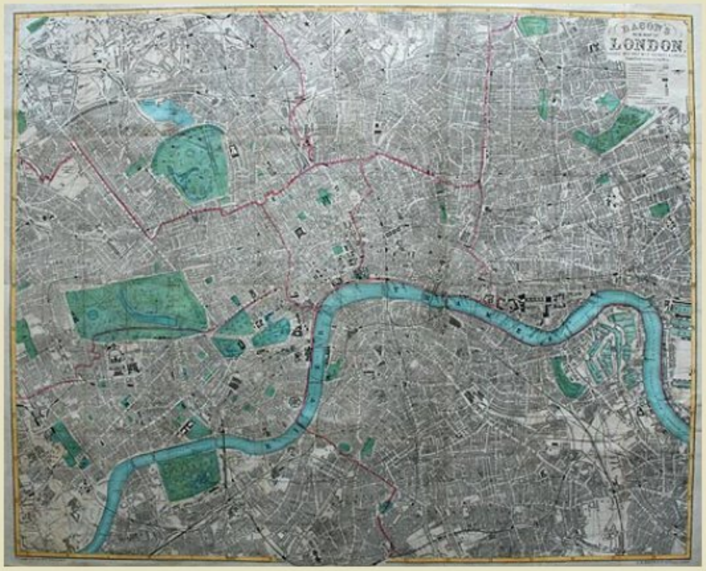


228. An Accurate Map of the County of Lancaster Divided into its Hundreds
Copper engraved with original outline colour
Bowen, Emmanuel
1753
524 x 686 mm
unmounted
Impressive large scale map of Shropshire intended for Bowen & Kitchin's The Large English Atlas. This work contains the J. Tinney imprint and is a pristine example of the rare pre-atlas state. The map contains a large decorative cartouche on the right, with a dedication to the Right Honourable Edward Stanley below.

Inscription below title reads: Laid down from the best Authorities, assisted by the most approved modern Maps & Charts with various Extracts relative to NAtural Produce, Trade, Manafactures and present State of the principal Towns.

Emmanuel Bowen (c.1693 -1767) was one of the leading eighteenth-century map and print sellers and engravers in London. Appointed Engraver of maps to George II of England and possibly Louis XV of France; his apprentices included Thomas Kitchin and Thomas Jeffreys. Bowen collaborated with other map makers of his time, including the Bowles family and John Owen.

Condition: Horizontal centre fold as issued. Very small tears to edges of the sheet; map and plate unaffected.
[28192]
£720

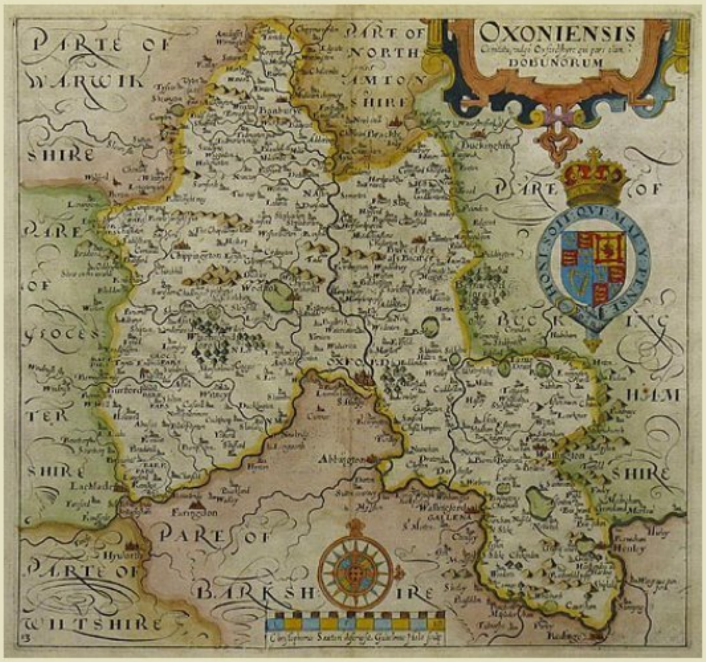


229. Bacon's New Map of London Divided into half Mile Squares & Circles.
with original hand colour
Bacon, George Washington
G.W. Bacon & Co. 127 Strand, London.c.1890
653 x 820 mm
unmounted
A highly detailed map of London done on a scale of 4 inches to the mile. showing London from Hampstead and Islington in the North to Brixton, Camberwell in the South and Kensington and Baywater in the West to Bow and the West India Docks in the East. Concentric circles radiate out from Charing Cross to indicate half mile distances from the city center.

George Washington Bacon (1830 - 1922) was a London based book and map publisher active in the mid to late 19th century. Bacon's firm G.W. Bacon and Co. purchased the plates created by Edward Weller for the Weekly Dispatch Atlas then modified and updated them for several of their own important atlases, including The New Ordnance Atlas of the British Isles. In 1893, Bacon & Co. acquired the map publishing business of J. Wyld. Then, around the turn of the century, Bacon & Co. itself was folded into the Scottish publishing house of W.& A.K. Johnston.

Refrence: Hyde, Ralph, Printed Maps of Victorian England, 1851-1900, no. 160

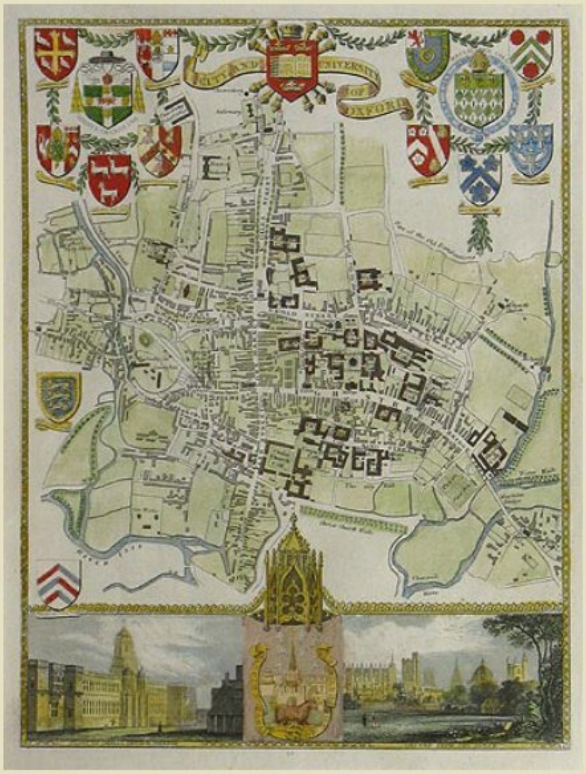
Condition: with folds as issued. Some strengthening to verso. Detached from original booklet.
[28134]
£350



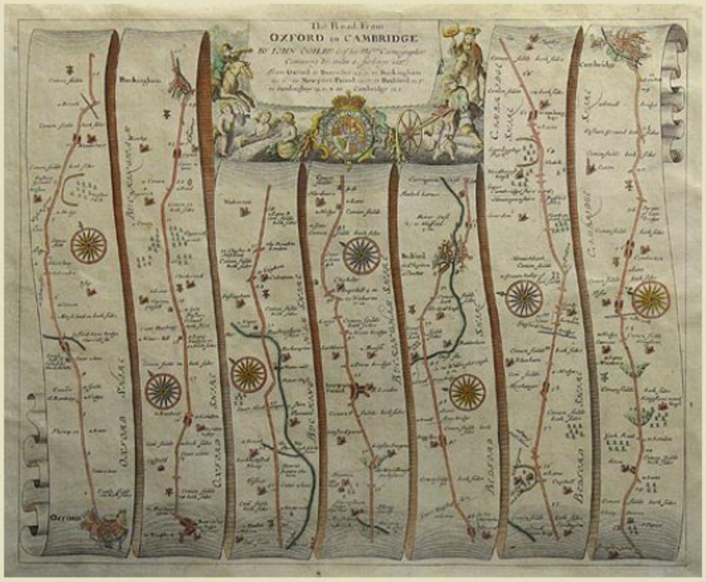
230. Oxoniensis
Copper engraved with hand colour
Saxton, Christopher and Hole, William
1610
274 x 293 mm
unmounted
This map is from the series of maps included in William Camden's Britannia. First pulished in 1586 with only a general map, the later editions of Camden's Britannia included maps engraved by William Kip and William Hole. These maps were reduced copies of the maps by Saxton and Norden. The sixth edition of Camden's Britiannia, published in 1607 contained these maps.

Three editions of the Kip and Hole maps may be found; the first is identifiable by Latin verso text, the second (1610) lacks text while the third (1637) displays an engraved plate number.

Condition: A nice impression with strong hand colouring. Vertical fold as issued. Additional reinforcement given to the top and bottom of this fold.
[28196]
£380



231. City and University of Oxford
Copper engraved map with later hand colour
Moule, Thomas
c. 1836
245 x 183 mm
unmounted
Originally a writer on Heraldry and general antiquities, Moule was born in Marylebone, London. From around 1816 to 1823 he was a Bookseller, his shop was in Grosvenor Square, London. He then became an inspector of letters in the General Post Office, where his responsibilities included trying to 'read' illegible hand writing.
Moule's highly decorative series of county maps were first published in separate issues for each county between 1830 and 1832. In 1836 these were brought together in one work, by George Virtue & Co. They continued to appear in Rev. Barclay's Dictionary into the 1840's. The map contains various college crests as well as decorative vignettes depicting the front of Christ church college and a panorama of Oxford from the north.
[28194]
£120

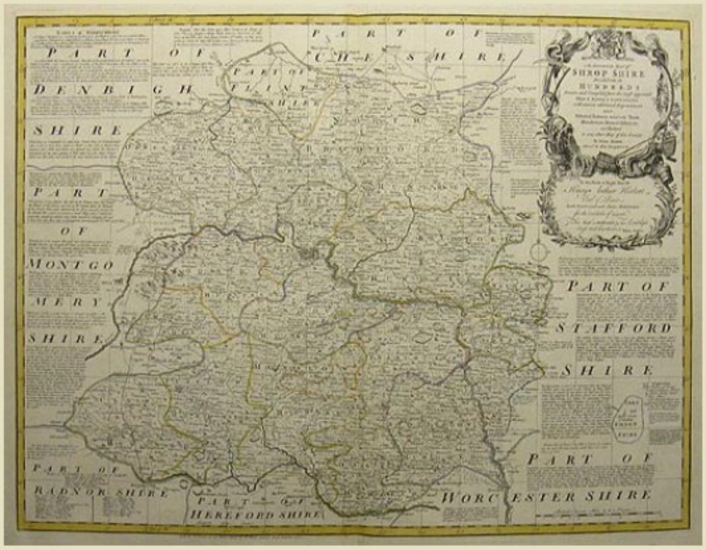


232. The Road from Oxford to Cambridge

Copper engraved with hand colour
Ogilby, John
London, 1675
338 x 415 mm
framed

Ogilby is perhaps best known for his series of road-maps entitled the “Britannia”, which was the first road-atlas of any country, published in 1675. The atlas was an immediate success, being reprinted many times and was much copied by other map-makers. The atlas illustrates the major roads emanating from London with some of the more important cross roads. Each of the hundred sheets covers a distance of about seventy miles, so some of the longer routes are on several sheets - for example London to Lands End is on four sheets. Each sheet is divided into strips representing parchment scrolls, with the map running continuously up the strips. Each map contains a wealth of information showing towns and villages, local landmarks, woods, bridges, castles and even gallows. Hills are shown diagrammatically to indicate the direction of the incline and their size. Furthermore, side roads and their destinations are also given all this at a constant scale, for the first time in any series, of one inch to one mile.

[27848]
£500



233. An Accurate Map of Shropshire Divided into its Hundreds

Copper engraved with original outline colour and Hinton imprint
Bowen, Emmanuel
1751
524 x 703 mm
unmounted

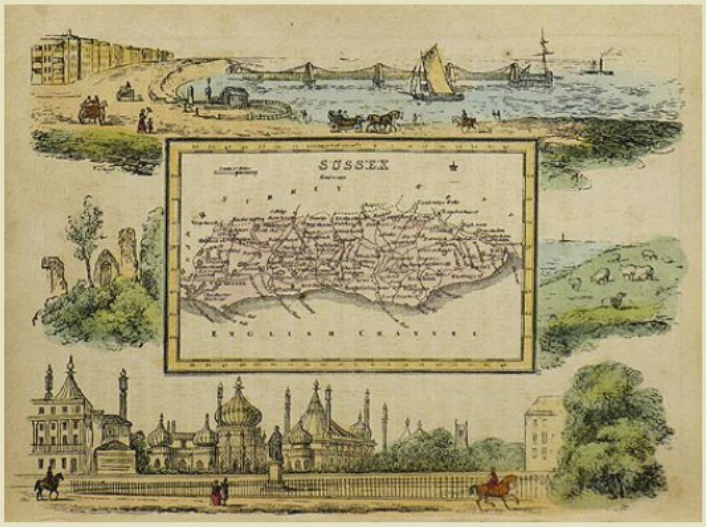
Impressive large scale map of Shropshire from Bowen & Kitchin’s The Large English Atlas. The work contains a large decorative cartouche on the right, with a dedication to the Right Honourable Henry Arthur Herbert below.

Inscription below title reads: Drawn and Compiled from the most approved Maps & Surveys & Illustrated with various additional improvements. Also, Historical extracts relative to Trade, Manafactures, Natural History &c not Extant in any other Map of this County.

Emmanuel Bowen (c.1693 -1767) was one of the leading eighteenth-century map and print sellers and engravers in London. Appointed Engraver of maps to George II of England and possibly Louis XV of France; his apprentices included Thomas Kitchin and Thomas Jeffreys. Bowen collaborated with other map makers of his time, including the Bowles family and John Owen.

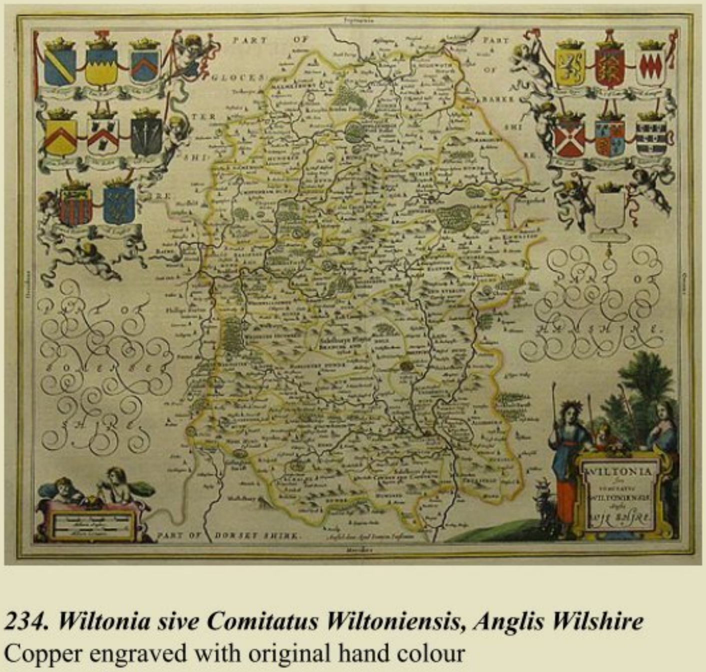
Condition: Vertical centre fold as issued.

[28190]
£400



234. Sussex
Copper engraved with hand colour
Ramble, Reuben
1844
150 x 190 mm
unmounted
From Reuben Ramble's Travels through the Counties of England. With Maps and Historical Vignettes. Published by Darton and Clark in 1845.

The map has a hand coloured pictorial surround featuring scenes of the county, including Brighton Pavilion.
[28210]
£120



234. Wiltonia sive Comitatus Wiltoniensis, Anglis Wilshire
Copper engraved with original hand colour
Jansson, Jan
1646
398 x 500 mm
unmounted
Jansson was a Dutch engraver and publisher. He produced maps of the English and Welsh Counties in a similar style to those of Blaeu's. He also produced maps of all parts of the world.

Johannes Janssonius, more commonly known as Jan Jansson, was born in Arnhem where his father was a bookseller and publisher (Jan Janszoon the Elder). In 1612 he married the daughter of the cartographer and publisher Jodocus Hondius, and then set up in business in Amsterdam as a book publisher. In 1616 he published his first maps of France and Italy and from then onwards he produced a very large number of maps, perhaps not quite rivalling those of the Blaeu family but running a very close second in quantity and quality. From about 1630 to 1638 he was in partnership with his brother-in-law, Henricus Hondius, issuing further editions of the Mercator/Hondius atlases to which his name was added. On the death of Henricus he took over the business, expanding the atlas still further, until eventually he published an 11-volume Atlas Major on a scale similar to Blaeu's Atlas Major.

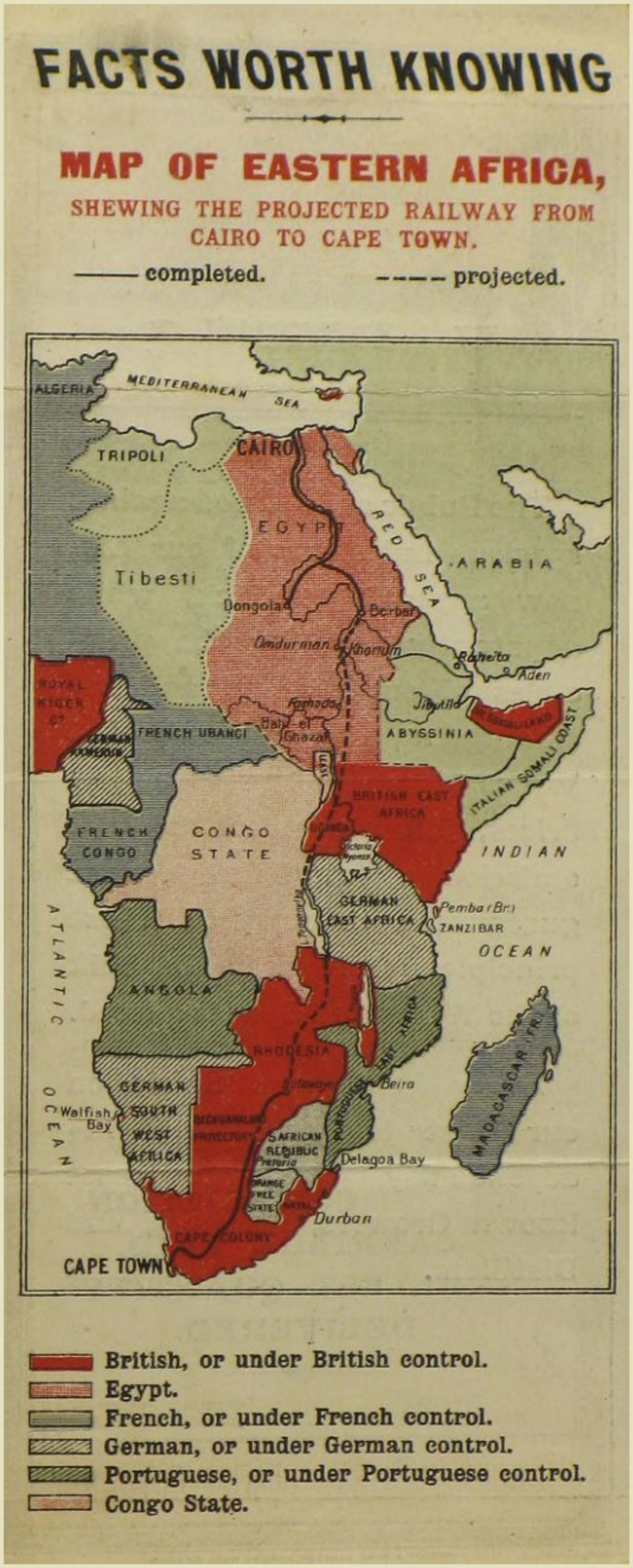
The first full edition of Jansson's English County Maps was published in 1646 but some years earlier he issued a number of British maps in the Mercator/Hondius/Jansson series of atlases (1636-44); the maps were printed from newly engraved plates and are different from the later 1646 issue and are now rarely seen . In general appearance Jansson's maps are very similar to those of Blaeu and, in fact, were often copied from them, but they tend to be more flamboyant and, some think, more decorative.

After Jansson's death his heirs published a number of maps in an Atlas Contractus in 1666 and later still many of the plates of his British maps were acquired by Pieter Schenk and Gerard Valck, who published them again in 1683 as separate maps.

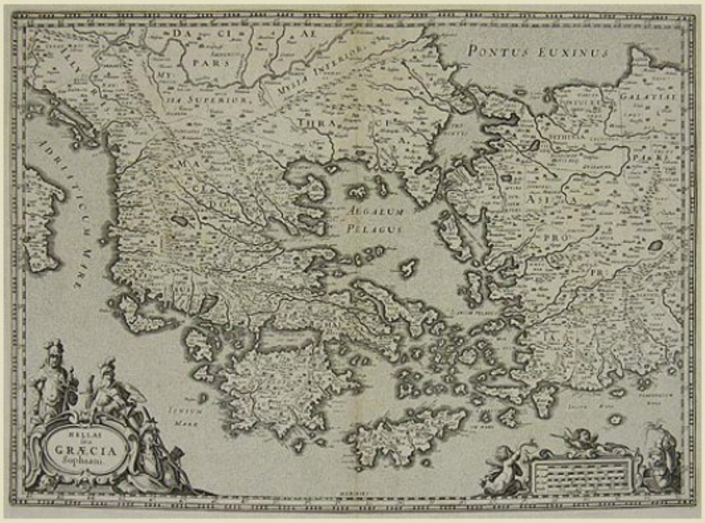
Condition: Vertical fold as issued. Reinforcement to centre fold. Otherwise excellent. Latin text on verso.
[28186]
£700

Africa

235. Facts Worth Knowing Map of Eastern Africa, Shewing the Projected Railway From Cairo to Cape Town.
Offset-lithograph
Anonymous
c.1890
130 x 76 mm
unmounted
The Cape to Cairo Railway is an uncompleted project to cross Africa from south to north by rail. This plan was initiated at the end of the 19th century, during the time of colonial rule, largely under the vision of Cecil Rhodes, in the attempt to connect adjacent African possessions of the British Empire through a continuous line from Cape Town, South Africa to Cairo, Egypt. While most sections of the Cape to Cairo railway are in operation, a major part is missing between northern Sudan and Uganda.
[27919]
£45

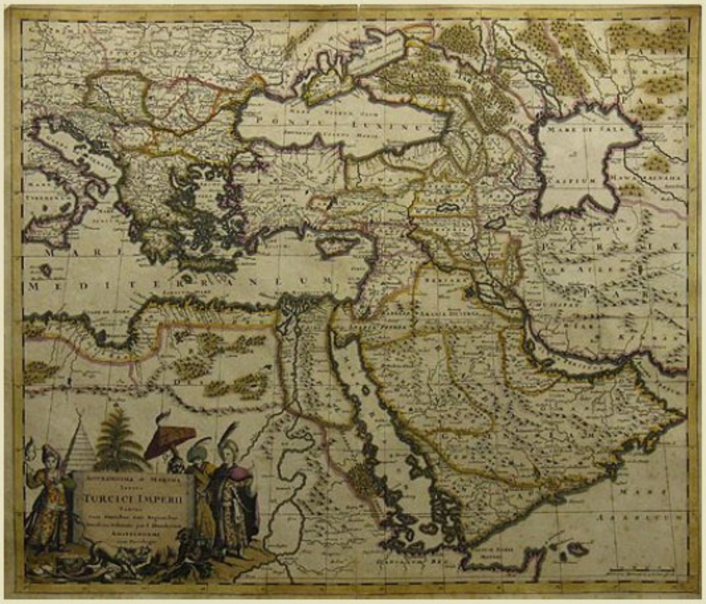

FACTS WORTH KNOWING
MAP OF EASTERN AFRICA,
SHEWING THE PROJECTED RAILWAY FROM CAIRO TO CAPE TOWN.
completed.
projected.
MEDITERRANEAN SEA
ALGERIA
TRIPOLI
CAIRO
EGYPT
RED SEA
ARABIA
Tibesti
Dongola
Berber
Omdurman
Khartum
Raheita
Aden
Jibutil
ABYSSINIA
Fashoda
Bahr el Ghazal
ROYAL NIGER Cº
GERMAN KAMERUN
FRENCH UBANGI
ITALIAN SOMALI COAST
BRITISH EAST AFRICA
UGANDA
Victoria Nyanza
FRENCH CONGO
CONGO STATE
INDIAN
OCEAN
GERMAN EAST AFRICA
Pemba (Br.)
ZANZIBAR
ATLANTIC
OCEAN
ANGOLA
RHODESIA
Bulawayo
Beira
MADAGASCAR (FR.)
GERMAN SOUTH WEST AFRICA
Walfish Bay
BECHUANALAND PROTECTORATE
S. AFRICAN REPUBLIC
Pretoria
Delagoa Bay
ORANGE FREE STATE
NATAL
Durban
CAPE COLONY
CAPE TOWN
British, or under British control.
Egypt.
French, or under French control.
German, or under German control.
Portuguese, or under Portuguese control.
Congo State.

Greece


PONTUS EUXINUS
AEGAEUM PELAGUS
HELLAS seu GRÆCIA Sophiani

236. Hellas seu Græcia Sophiani
Copper engraved
Jansson, Jan
Amsterdam. c.1657
363 x 486 mm
unmounted
Detailed map of Greece based upon the Sophianus' 8-sheet map of Greece, first published in 1540, with figurative cartouche of warriors in armour, the scale supported by putti.
[27983]
£350

Turkey


PONTUS EUXINUS
MARE DI SALA
MARE MEDITERRANEUM
TURCICI IMPERII

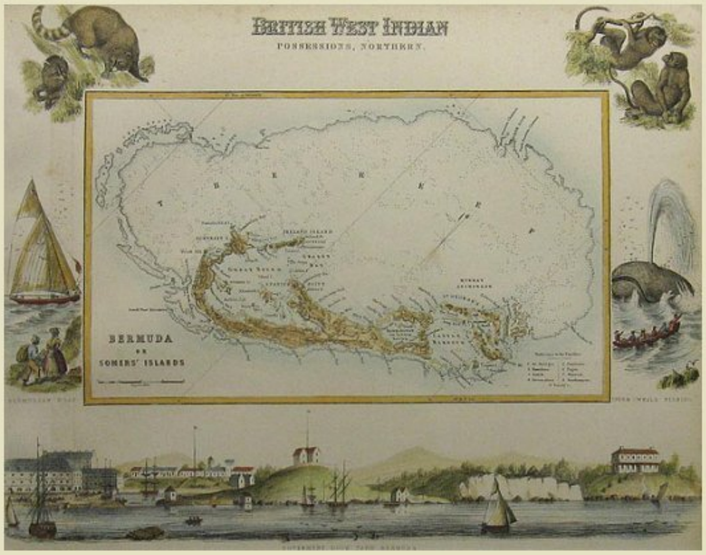
237. Accuratissma et Maxima Totius Turcici Imperii Tabula cum Omnibus Suis Regionibus Noviffima Delineatio per I. Danckerum

Copper engraved with hand colour
Danckerts, Justus
Amsterdami cum Privilegio. c. 1690
568 x 487 mm
unmounted
Justus Danckerts map depicts the Turkish Empire, covering territories in the Balkans, Anatolia, Levant, North Africa and Arabia. It contains a striking cartouche in the bottom left-hand corner illustrating Ottoman men and women in the clothing of the period.

The Danckerts family are among the most famous and most prolific of late seventeenth-century Dutch map sellers. The business was established by Cornelis Danckerts II (1603-1656), but achieved real prominence under his son, Justus (1635-1701) and his grandsons, Theodorus (1663-1727) and Cornelis III (1664-1717). The maps from the Danckerts world atlases are characterised by their simplicity. In comparison to the work of their contempories, their maps contain a lack of heraldry and verso text. They are large and finely engraved.

Condition: Trimmed to platemark. Centre fold as issued. Small repaired tears to centre, and top left-hand corner of sheet. Filled in areas around the cartouche; in the tree and below the woman's foot in particular.
[27829]
£750

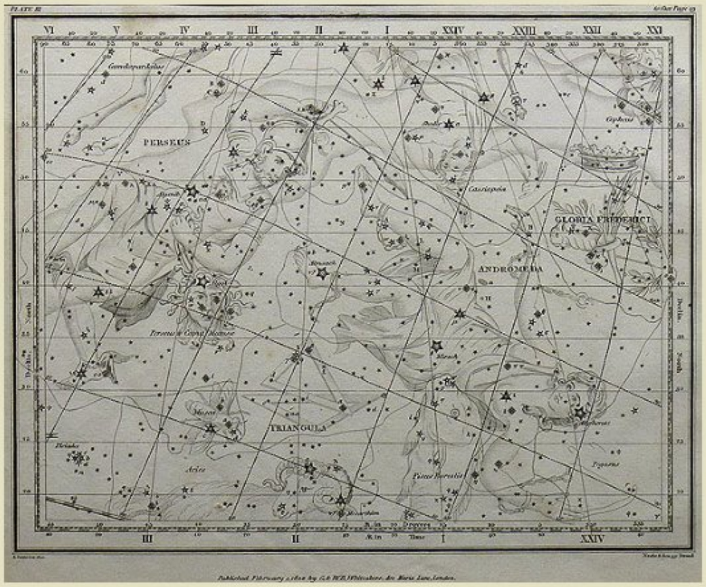
West Indies


BRITISH WEST INDIAN POSSESSIONS, NORTHERN.
BERMUDA OR SOMERS' ISLANDS

238. British West Indian Possessions, Northern. Bermuda or Somers' Islands
Steel engraved with hand colouring
Fullarton, Archibald
Published by Arch.d Fullarton & Co. Glasgow. [c.1861]
137 x 232 mm
mounted
A lovely map of Bermuda from Fullarton's Royal Illustrated Atlas. Featuring vignettes of Government Dock Yard Bermuda; Sperm Whale Fishing; a Bermudian Boat and native animals.

Archibald Fullarton and Company was one of the leading publishers working in Glasgow, Scotland in the second quarter of the nineteenth century. One part of the company's prolific output was a number of atlases, and books containing maps. [25789]
£300

Celestial and Solar Maps



239. Andromeda, Perseus and Caput Medusae, Triangula, and La Gloire de Frederic. Plate III.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm
mounted
From Jameson's Celestial Atlas.

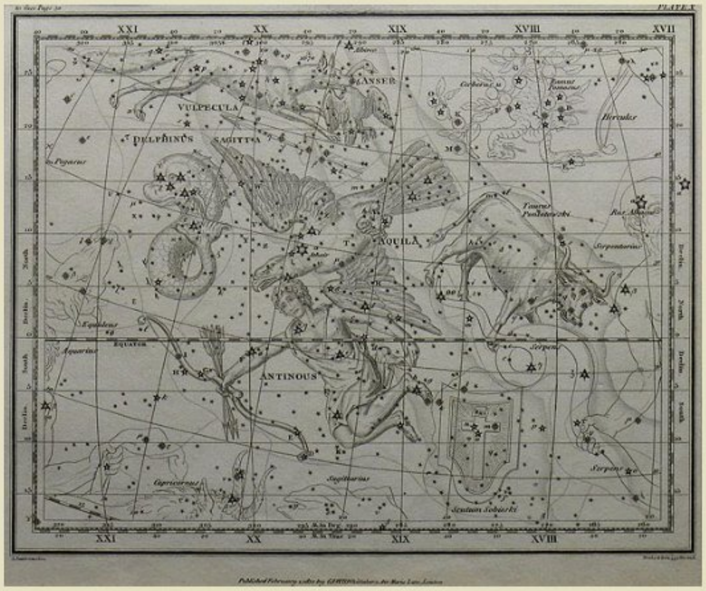
Andromeda. The story of Andromeda, from whom this constellation derives its name, is well known. She was the daughter of Cepheus, who abandoned her to a monster to be devoured, but she was rescued by Perseus. According to Grecian fable Andromeda was, after her death, made a constellation by Minerva.

Perseus et Caput Medusae, Perseus and the Head of Medusa. According to the fables of the Greeks the constellation represents Perseus the son of Jupiter and husband of Andromeda, who signalized himself at the court of Cepheus, by rescuing this princess from a marine monster, by means of Medusa's head.

Triangula, the Triangles. The poets feign that Jupiter assigned the island of Sicily a place in the heavens, under the figure of a triangle. Hevelius has added to Jove's labour, by introducing another triangle in this asterism. The old triangle is also said to owe its origin to the Delta in Eygpt.

Gloria Frederici, Frederick's Glory. This asterism has been placed among the constellations, by Monsieur Bode, in memory of Frederick II king of Prussia. It is composed of a few stars that had remained in an unformed state to the north west of Andromeda's hand. The emblem chosen to designate the Glory of Frederick consists of a sword as a symbol of a warrior and a laurel as a symbol of victory.

(Description taken from the accompanying text in publication.)
[26610]
£100



240. Aquila et Antinous, Scutum Sobieski, Taurus Poniatowski, Sagitta, Vulpecula et Anser, Delphinus. Plate X.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Aquila et Antinous, the Eagle and Antinous. Aquila is supposed to have been Merops, a king of the island of Cos, one of the Cyclades, who, according to Ovid, was changed into one of the strong sovereigns of the plumy race, and placed amoung the constellations. Antinous was a youth of Bithynia (now Anatolia, in Asia Minor) a great favourite of the emperor Adrian, who erected a temple to his memory, and placed him among the constellations. The asterism Antinous is generally considered an integral part of the constellation Aquila.

Scutum Sobieski, Sobeski's Sheild. Hevelius has placed this small constellation in the heavens in honour of the king of Poland, John III, of the house of Sobieski.

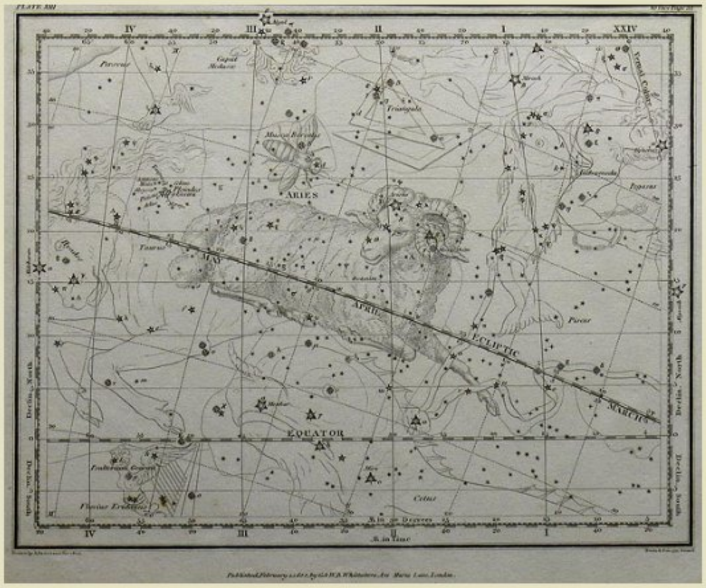
Taurus Poniatowski, the Bull of Poniatowski. This is a small constellation between Ophiachus and Aquila. It was first arranged by the Abbe Poczobut, in 1778, in honour of Stanislaus Poniatowski, king of Poland.

Sagitta, the Arrow. The Greeks say this constellation owes its origin to one of the arrows of Hercules, with which he killed the vulture, that gnawed the liver of Prometheus, whom Vulcan chained to Mount Causcasus, by order of Jupiter.

Vulpecula et Anser, the Fox and Goose, was arranged by Helevius out of the unformed stars of the ancients.

Delphinus, the Dolphin, is said to have been placed among the constellations by Neptune, because by means of this fish, Amphitrite became the wife of Neptune, though she had made a vow to observe perpetual celibacy.

(Description taken from the accompanying text in publication.)
[26598]
£100

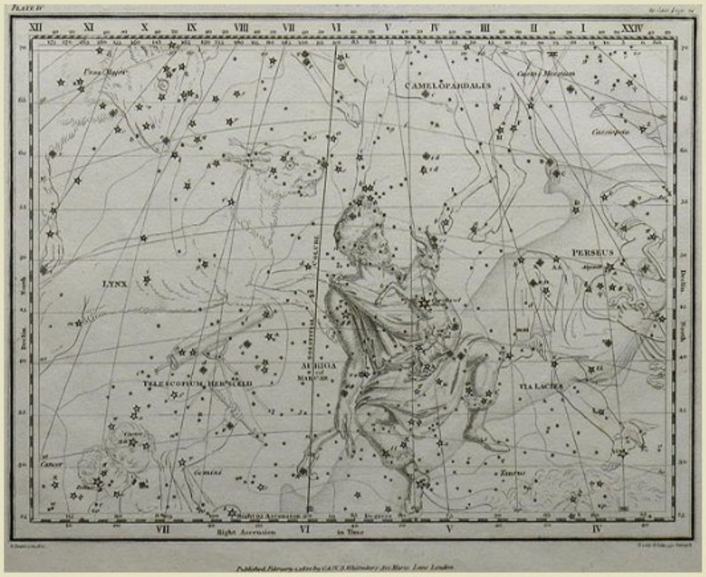


250. Aries, and Musca Borealis. Plate XIII.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Aries, the Ram, is the first of the zodiacal signs. The Greeks derive the symbol of this sign, from the Ram which produced the golden fleece that Jason brought from colchis, about 1263 years before the Christian era. Popular opinion, however, traces the name from the circumstance that the figures, or symbols of the signs, are Eygption hieroglphics.

Musca Borealis, the Northern Fly, is a small and modern asterism, containing only six stars. It is situated north of Aries, and South of Triangula and Perseus.

(Description taken from the accompanying text in publication.)
[26589]
£100



251. Auriga, Camelopardalis, and Telescopium Herschelii. Plate IV.

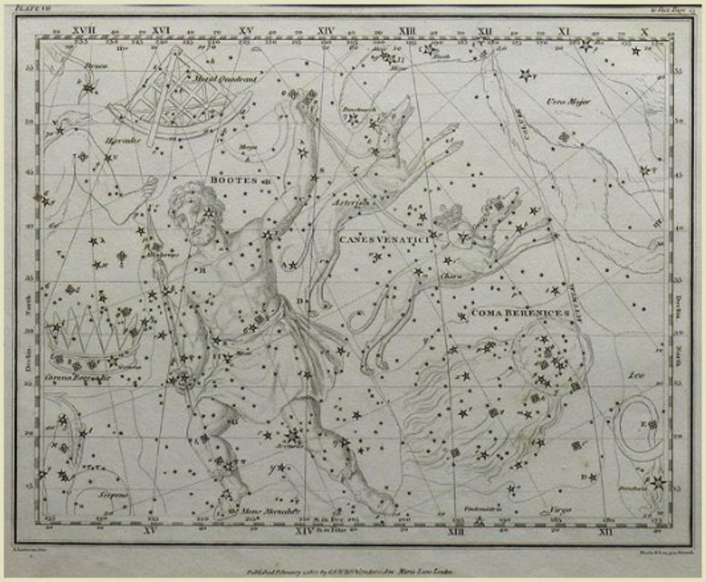
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Auriga, the Charioteer. There are two accounts of the origin of this constellation; and as one fable is as probable as another, both tales are presented. The figure in the map has been contrived to unite both stories. The bridle-reins in his right hand, say some of the poets, imitate Erichthonius, a king of Athens, who was deified and placed among the stars for his invention of chariots. The other fable tells us that Auriga is Mirtilius, a son of Mercury and Phaetusa who was made a constellation after his death. The goat and her kids refer to Amalthaea, daughter of Melissius, king of Crete, who, with her sister Melissa, fed Jupiter during his infancy with goats milk.

Camelopardalis is a modern constellation that has been formed by Hevelius. This constellation extends from Auriga to the North Pole, by which position it can be better traced.

Telescopium Herschellii or Herschel's Telescope ia a new asterism, which has been inserted in honour of the astronomer of that name.

(Description taken from the accompanying text in publication.)
[26588]
£100



252. Bootes and Mons Maenalus, Asterion and Chara, or Canes Venatici, Coma Berenices, and Quadrans Muralis. Plate VII.

Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

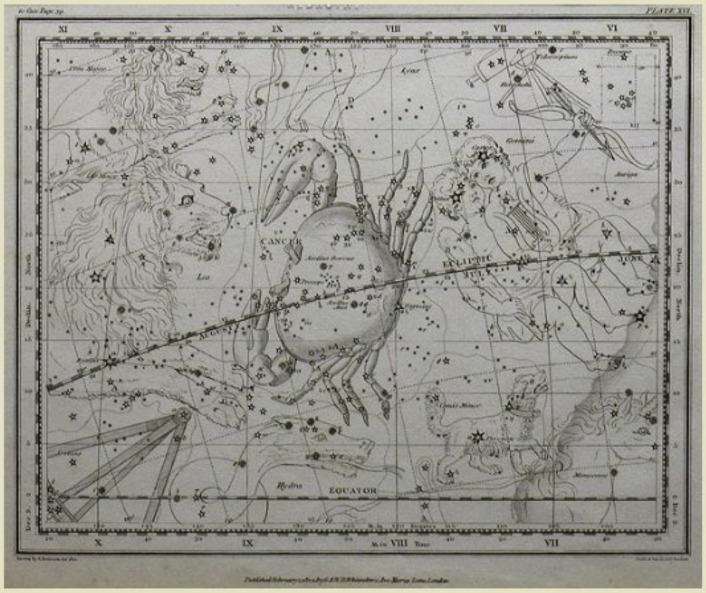
Bootes and Mons Maenalus. Grecian fable makes Bootes to be Arcas, a son of Jupiter and Calisto. Juno, who was jealous of Jupiter, changed Calisto into a bear; and she was near being killed by her son Arcas in hunting. Jupiter, to prevent further mischief from huntsmen, made Calisto the constellation Ursa Major, and on the death of Arcas, transferred him to heaven, with the title and office of Bear Guard.

Asterion and Chara, or Canes Venatici, the Greyhounds. This constellation was introduced by Hevelius. It occupies the western space between Bootes and the hind legs of Ursa Major and is easily distinguished by Cor Caroli or Charles's Heart, a bright star named in honour of King Charles I by his physician, Sir Charles Scarborough.

Coma Berenices, Berenice's Hair. Berenice was the wife of Evergetes, a king of Eygpt. When he went upon a dangerous expedition, she vowed to consecrate her fine head of hair to Venus, if he returned in safety. Some time after the return of Evergetes, the locks, which were hung up in the temple of Venus, disappeared, and Conon, an astronomer, publicly reported that Jupiter had made them a constellation.

Quadrans Muralis, the Mural Quadrant. This asterism was placed among the constellations by La Lande.

(Description taken from the accompanying text in publication.)
[26612]
£100

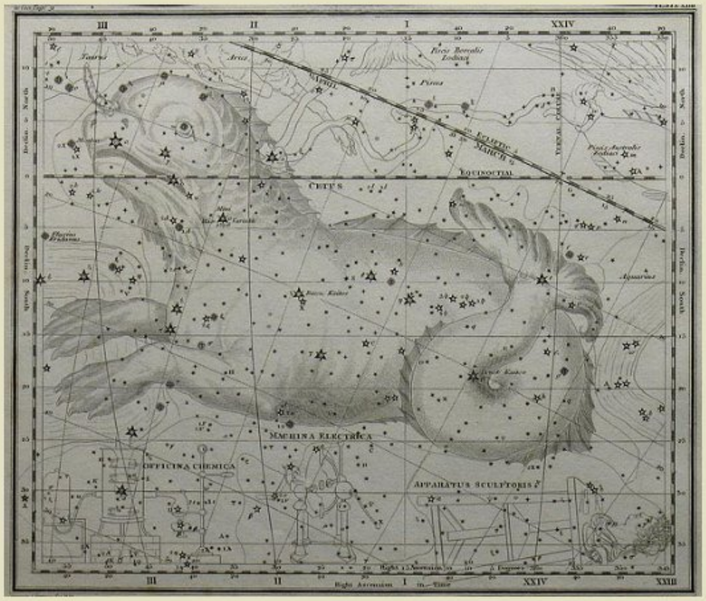


253. Cancer. Plate XVI.

Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Cancer, the Crab, is the first of the Summer signs. According to the Greeks, Jupiter placed this crab among the signs of the zodiac; and it is further represented as the same which Juno sent to bite Hercules while he fought the Hydra in the lake of Lerna, in the Peloponnessus. In the zodiacs of Dendera we find Scarabaeus, or Beetle. In copying the Greeks have given us a crab.

(Description taken from the accompanying text in publication.)
[26622]
£100



Cetus, Officina Sculptoris, Machina Electrica, Fornax Chemica. Plate XXIII.

Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

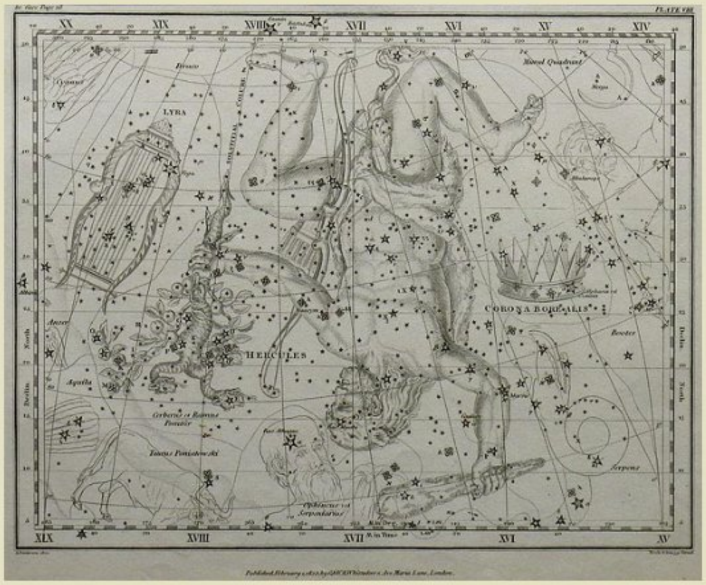
Cetus, the Whale, is pretended by the Greeks to be the sea monster which Neptune, brother to Juno, sent to devour Andromeda, because her mother, Cassiopeia, had boasted herself to be fairer than Juno and the Nereides; and was placed among the stars when Perseus, to save that Princess, struck it dead, by presentingto its view the head of Medusa.

Officina Sculptoris, the Sculptor's Shop, is a small constellation, composed by M. La Caille on the South of Cetus.

Machina Electrica, the Electrical Machine, was introduced among the constellations by Bode. It is situated south of Cetus, and between Officina Sculptoria and Fornax Chemica. It contains twenty one stars.

Fornax Chemica, the Chemist's Furnace, is another of M. La Caille's constellations south of Cetus and west of Eridanus.

(Description taken from the accompanying text in publication.)
[26592]
£100



254. Corona Borealis, Hercules and Cerberus, Lyra. Plate VIII.

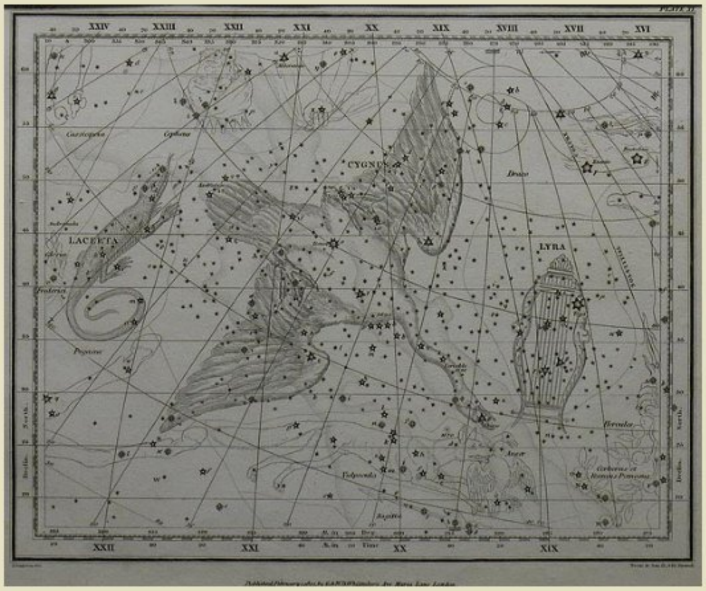
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Corona Borealis, the Northern Crown. This constellation represents a beautiful crown given by Bacchus, it is said, to Adriadne, the daughter of Minos, second king of Crete. Bacchus, continues the fable, marries Ariadne, after she was basely deserted by Theseus, king of Athens; and after her death, the crown that Bacchus had given her, was made a constellation.

Hercules, Cerberus, and the Apple Branch. This constellation serves to perpetuate the memory of Hercules, the Theben, son of Amphitryon and Alcmene, famous in ancient times by his wisdom, his heroic labours, and his extraordinary strength. Hevelius placed Cerberus, or the Serpent, with three heads, by the side of Hercules. The Apple Branch had been previously put into the hand of Hercules, by Bayer.

Lyra, the Harp. It is asserted, that the celestial lyre is the same which Apollo gave to Orpheus, and with which he descended into the infernal regions, in search of Euridice. Orpheus after death, recieved divine honours, and his lyre became one of the constellations.

(Description taken from the accompanying text in publication.)
[26584]
£100



255. Cygnus, Lacerta, and Via Lactea. Plate XI.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Cygnus is fabled by the Greeks to be Swan, under the form of which Jupiter deceived Leda or Nemesis, the wife of Tyndarus, king of Laconia.
According to another fable, Orpheus, the celebrated musician of antiquity, having been killed by the cruel priestess of Bacchus, the gods metamorphosed him into a Swan and placed him among the stars by the side of his lyre.

Lacerta, the Lizard, was added by Hevelius, to the old constellations. In general it lies between Cygnus and Andromeda, and contains sixteen stars.

Via Lactea, the Milky Way. Of all the celestial objects, consisting of stars not visable to the eye, the Milky Way is the most striking. Our Sun, and all the stars visable to our eye, are deeply immersed in the Milky Way, and form component parts of its splendid and brilliant contents.

(Description taken from the accompanying text in publication.)
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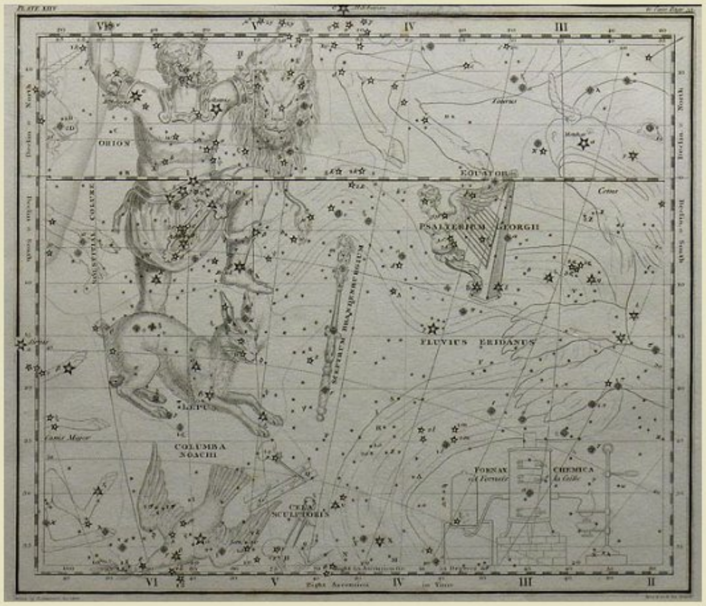

256. Eridanus, Orion, Lepus, Columba, Cela Sculptoris, Psalterium Georgii, Horologium, Brandenburgium Sceptrum. Plate XXIV.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Fluvius Eridanus, or, the River Po, is a much fabled constellation. The chief story that attributes to its celestial honours is the accidental circumstance of Phaeton's tumbling into the river when Jove hurled the daring charioteer from the skies. In its vicinity the sisters of the youth were metamorphosed into poplars, and their tears into amber.

Orion, according to the fable, was a celebrated hero of antiquity, who in the island of Crete, accompanied Diana and Latona to the chase, in which he perished by the bite of a scorpion, as a punishment for his temerity.

Lepus, the Hare, is a small constellation at the foot of Orion, whom it seems to accompany as symbolical of the chase; it contains nineteen stars.

Columba Noachi, Noah's Dove, is one of the new constellations, situated still more to the South, directly below Lepus; and it lies to the west of Argo Navis and Canis Major. There are twenty six stars in this asterism.

Cela Sculptoris, vel Praxiteles, the Engraver's Tools, is a small modern constellation, bounded on the north by Lepus, east by Columba, south by Equuleus Pictorius, and west by Horologium and Eridanus. There are sixteen stars assigned to this asterism, in the Britannice Catalogue.

Psalterium Georgii, the Harp of George, is a new constellation, introduced by one of the German astronomers, in honour of his late Britannic Majesty George III.

Horologium, the Clock, is also a modern constellation, bounded on the north and west by Eridanus, south by Hydrus, and east by Reticulus Rhomboidalis, Dorada, and Equuleus Pictorius.

Brandenburgium Sceptrum, the Spectre of Brandenburg, is also a modern constellation, formed in 1688, by Geoffroi Kirch, one of the first astronomers of the Duke of Prussia. This asterism is easily distinguished by four stars situated nearly perpendicular to the Equator, and lying between the turn of the river Eridanus, Orion and the Hare.

(Description taken from the accompanying text in publication.)
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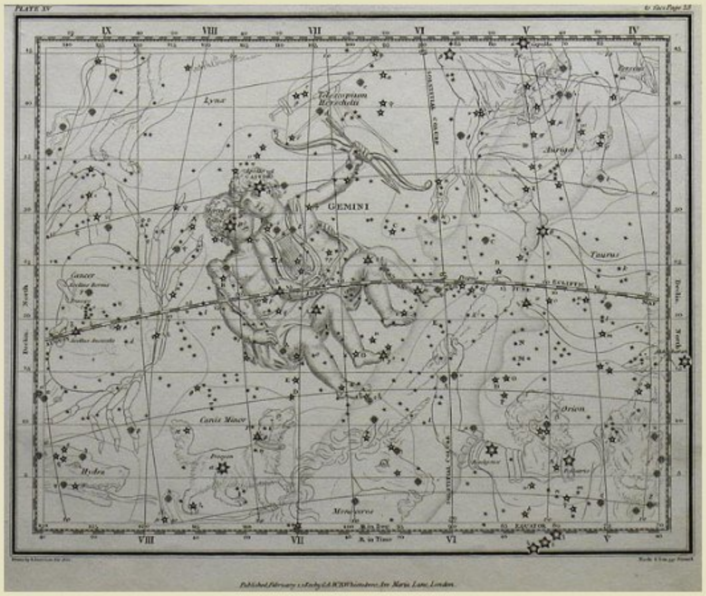
PLATE XV
GEMINI
Lynx
Auriga
Taurus
Cancer
Canis Minor
Orion
Hydra
Monoceros
Published February 1 1822 by G & W B Whittakers Ave Maria Lane London

257. Gemini. Plate XV.

Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Gemini, the Twins, This is the third sign of the zodiac and the last of the Spring signs. The Greeks claim the symbol of the third sign as their own invention; and the story of Castor and Pollux, as the twins are most commonly known, may have been the production of their imagination. Some of their mythologists, however, designate the Twins, by the names of Hercules and Apollo, while Plutarch calls them Harpocrates and Helitomemion, the sons of Isis and Osiris. The Indians represent the sign in question by a damsel playing on a harp, and by a youth weilding a mace; and the Greeks in copying these signs changed the girl to Apollo with his lyre. In the fragment of Eygyption zodiac found at Rome, the sign of the Twins is a female with a harp and a man with a mace.

(Description taken from the accompanying text in publication.)
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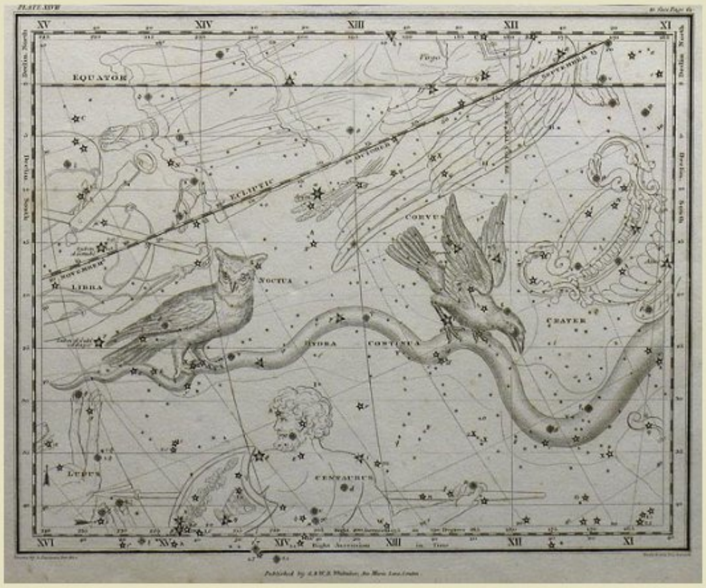

258. Hydra Continua, Crater, Corvus, Centaurus et Lupus. Plate XXVII.

Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Hydra Continua, the Continuation of Hydra (see #26582 for description).

Crater, the Cup, is an ancient constellation, sufficiently typical by its place between the meridian intersecting the Lion and Virgin, of its use at the Summer Solstice, when Taurus opened the year. The fable that attributes this goblet to Bacchus, is a finely allegorized symbol of Noah's planting the vine; and the translation of the cup to a place in the heavens correponding with the primitive solstice of astronomy, gives soem support to the hypothesis the assigns to Bacchus an Asiatic origin.

Corvus, the Crow, is an old constellation said to have taken its name from from the cow into which Apollo metamorphosed himself when he escaped from the giant Typhaeus.

Centaurus, the Bull Pricker, as his name denotes, ranks among the old constellations. The Centaur is said to derive its name from those sons of Ixion and Nubes, whom fable represented half men, half horses; and the notions which the Americans entertained of the Spanish cavaliers, have been suggested to persuade us that when the ancients first saw a man on horseback, they concieved man and animal to be one.

Lupus, the Wolf, one of the old constellations, lies on the East of Centaurus, with which it is bounded on the North by Scorpio, and on the west by Norma Euclidis.

(Description taken from the accompanying text in publication.)
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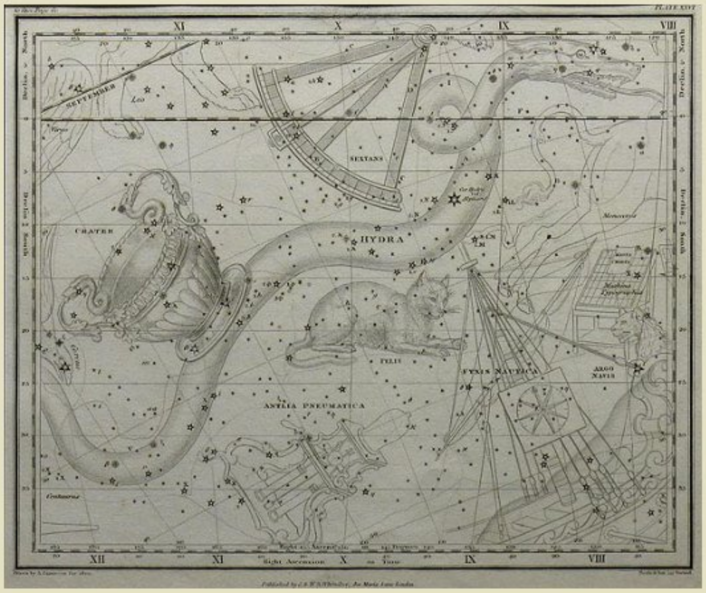

259. Hydra, Sextans Uraniae, Le Chat, La Machine Pneumatique. Plate XXIV.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Hydra, the Female Snake, is an immense constellation of the southern hemisphere, extending for above 100 degrees from the west to east beneath the Crab, the Lion, and the Virgin. This constellation is said to represent the water-serpent destroyed by Hercules.

Sextans Uraniae, the Sextant of Urania, is a modern constellation of Hevelius. It occupies a considerable portion of the Equator south of Regulus and between Alphard and the hind legs of the Lion. It contains fourty one stars.

Le Chat, the Chat, is one of the new constellations composed by M.de la Lande out of a few unformed stars between Hydra and Argo Navis.

Antlia Pneumatica, the Pneumatic Pump, is a novel asterism, which De la Caille formed out of a few stars between Hydra and Argo Navis.

(Description taken from the accompanying text in publication.)
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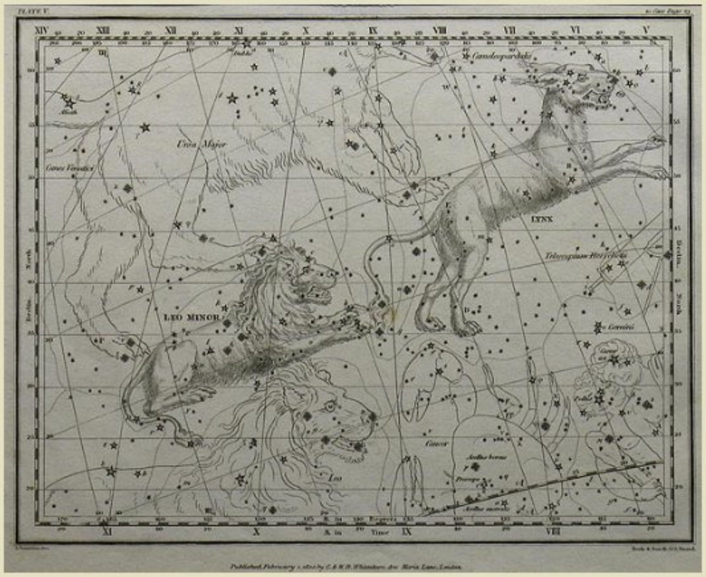

260. Lynx and Leo Minor. Plate V.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

The Lynx was comprised by Hevelius out of the unformed stars of the ancients. The Lynx is a paratanellon to Gemini and Cancer.

Leo Minor, the Little Lion, it has been said owns its place in the heavens to the fable of Hercules killing the Nemaean lion. This is erroneous, for Leo Minor was composed out of the stella informes of the ancients. In the Eygption calender, we find the sign Leo to contain the figures of two lions, and the head of a third. The Little Lion is a paratanellon to Leo of the zodiac.

(Description taken from the accompanying text in publication.)
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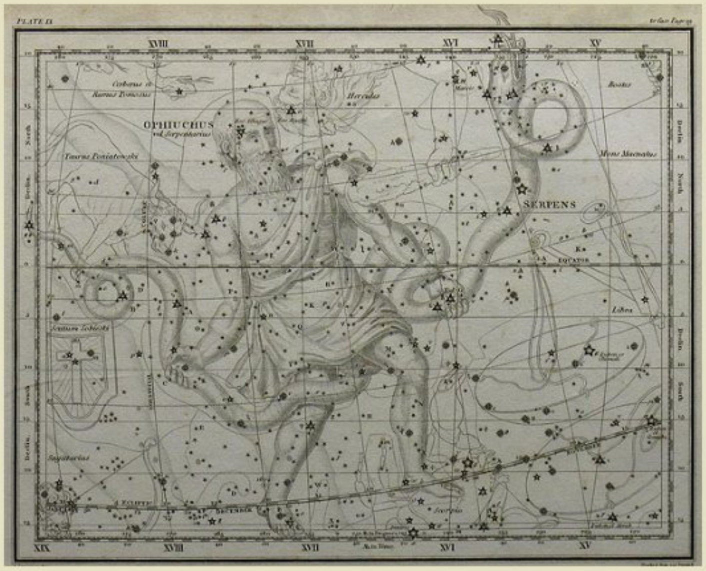
PLATE IX.
OPHIUCHUS vel Serpentarius
Hercules
SERPENS
Libra
Sagittarius

270. Ophiuchus, or Serpentarius, and Serpens. Plate IX.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

The constellation Ophiuchus was anciently called Aesculapius. Its title of Serpentarius is due to the skill of Apollo's son in having restored Hippolytus to life, the Serpent entwined around Ophiuchus being the symbol of medicine, and of the gods who presided over this art; but the reptile may also be the symbol of prudence and vigilance.

(Description taken from the accompanying text in publication.)
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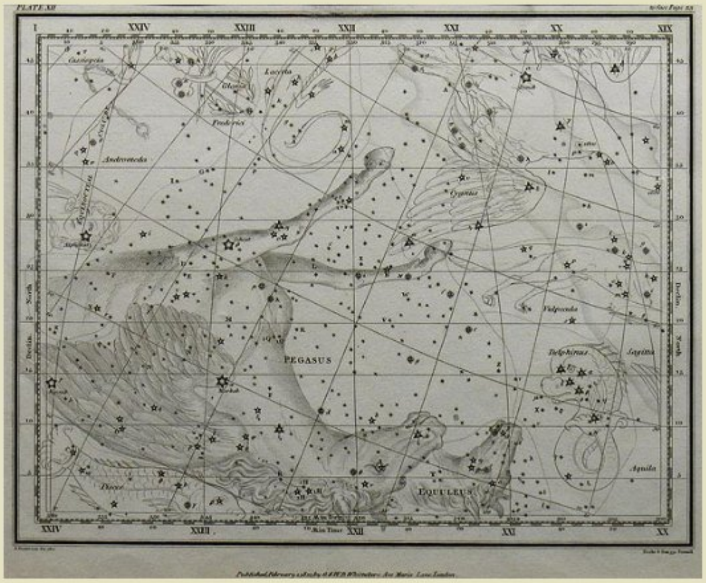
PLATE XII.
Andromeda
Lacerta
Cygnus
PEGASUS
Vulpecula
Delphinus
Sagitta
Aquila
Pisces
EQUULEUS

271. Pegasus, and Equuleus. Plate XII.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Pegasus, the Winged Horse, according to the Grecian fable, sprung from the blood of the gorgon Medusa, after Perseus had cut off her head.

Equuleus, or, the Little Horse, represents, according to the poets, the horse which Mercury gave to Castor, and which he names Celeris. From the imperfect representation of the animal in this constellation, the head only being imagined, it has obtained the name of Equi Sectio.

(Description taken from the accompanying text in publication.)
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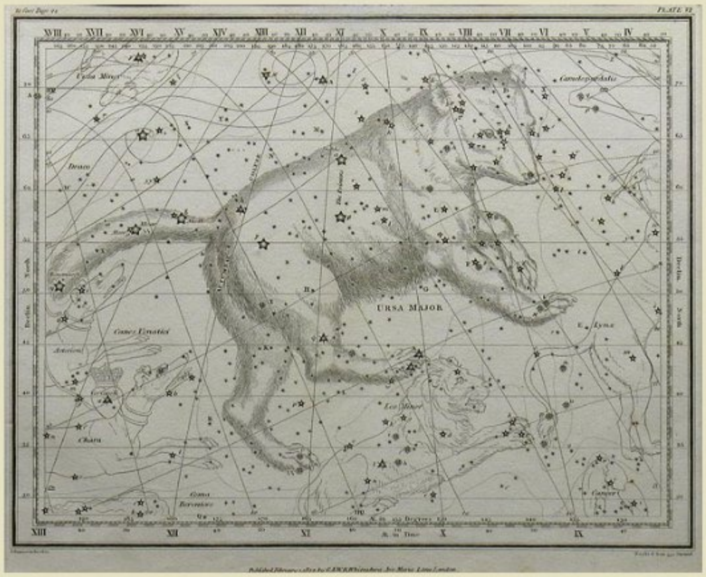
PLATE VI.
Ursa Minor
Camelopardalis
Draco
URSA MAJOR
Canes Venatici
Leo Minor
Coma Berenices
Cancer

272. Ursa Major. Plate VI.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Ursa Major, the Great Bear, is said to be Calisto, an attendant of Diana, the goddess of hunting. Calisto was changed into a bear by Juno, and placed in the heavens by Jupiter. Another account, however, makes Ursa Major to be Acras, the Son of Jupiter and Calisto. The ancients, it is said, represented the constellations of the Bears, each under the form of a waggon, drawn by a team of horses.

(Description taken from the accompanying text in publication.)
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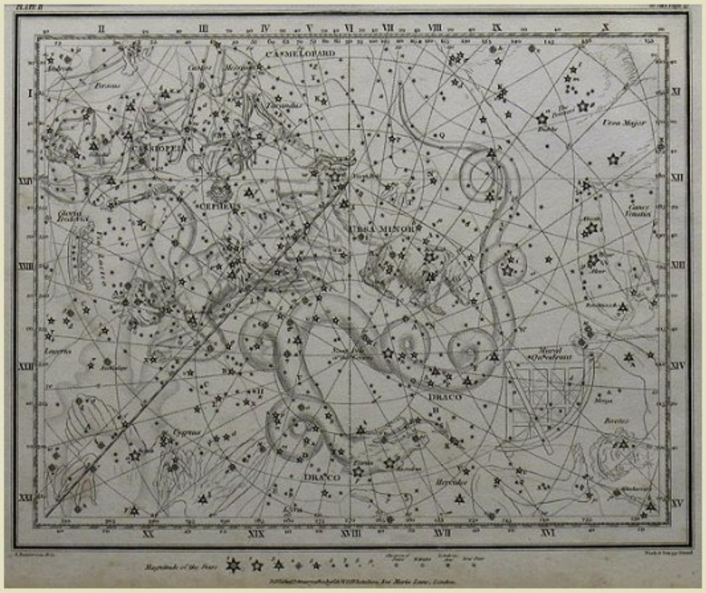

273. Ursa Minor, Cassiopeia, Tarandus, Cepheus, Draco and Custos Messium. Plate II.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Ursa Minor, or Cynosura, the Little Bear, according to the poetry of the skies, represents Arcas, the Son of Calsita, who was placed by Jupiter in the heavens, under the figure of a bear.

Cassiopeia is represented as the wife of Cepheus and mother of Andromeda. This constellation is called El Seder, the seder tree, by Ulug Beig.

Tarandus, the Rein Deer, situated between Cassiopeia and the Polar Star, has been formed by Le Monnier out of some small and remote stars usually assigned to Cepheus and Cassiopeia.

Cepheus. This constellation perpetuates the memory of an ancient king of Ethiopia, or India, said to be the father of Andromeda, and husband of Cassiopeia. Hyk (a king) was the old Ethiopian name for this asterism, which the Arabians call Keiphus, and Cheic, an evident corruption from the Greek.

Draco, the Dragon, represents, according to the fables of some of the poets, the monster which watched the garden of Hesperides. Others maintain that, in a war with the giants, this dragon was opposed to Minerva, who threw it round the axis of the earth, before it had time to unwind its contortions.

Custos Messium. Monsieur de la Lande introduced this asterism in honour of the celebrated astronomer Messier, and in allusion to his name it has been called, the Guardian of the Harvests.
(Description taken from the accompanying text in publication.)
[26620]
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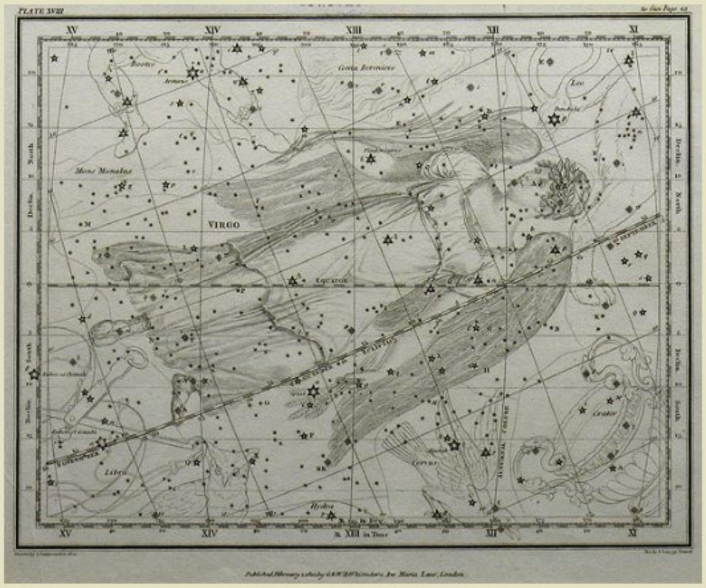

274. Virgo. Plate XVIII.
Copper engraving
Jameson, Alexander
Published, February 1, 1822, by G & W Whittakers, Ave Maria Lane, London
Image 179 x 224 mm, Plate 210 x 265 mm, Sheet 230 x 290 mm mounted
From Jameson's Celestial Atlas.

Virgo, the Virgin, is the sixth sign of the zodiac, and the last of the summer signs. Virgo is considered as the harvest sign, and the usual symbol of this portion of the zodiac, is a damsel, whom popular belief in Greece represented as Ceres, with ears of corn in her hand.

(Description taken from the accompanying text in publication.)
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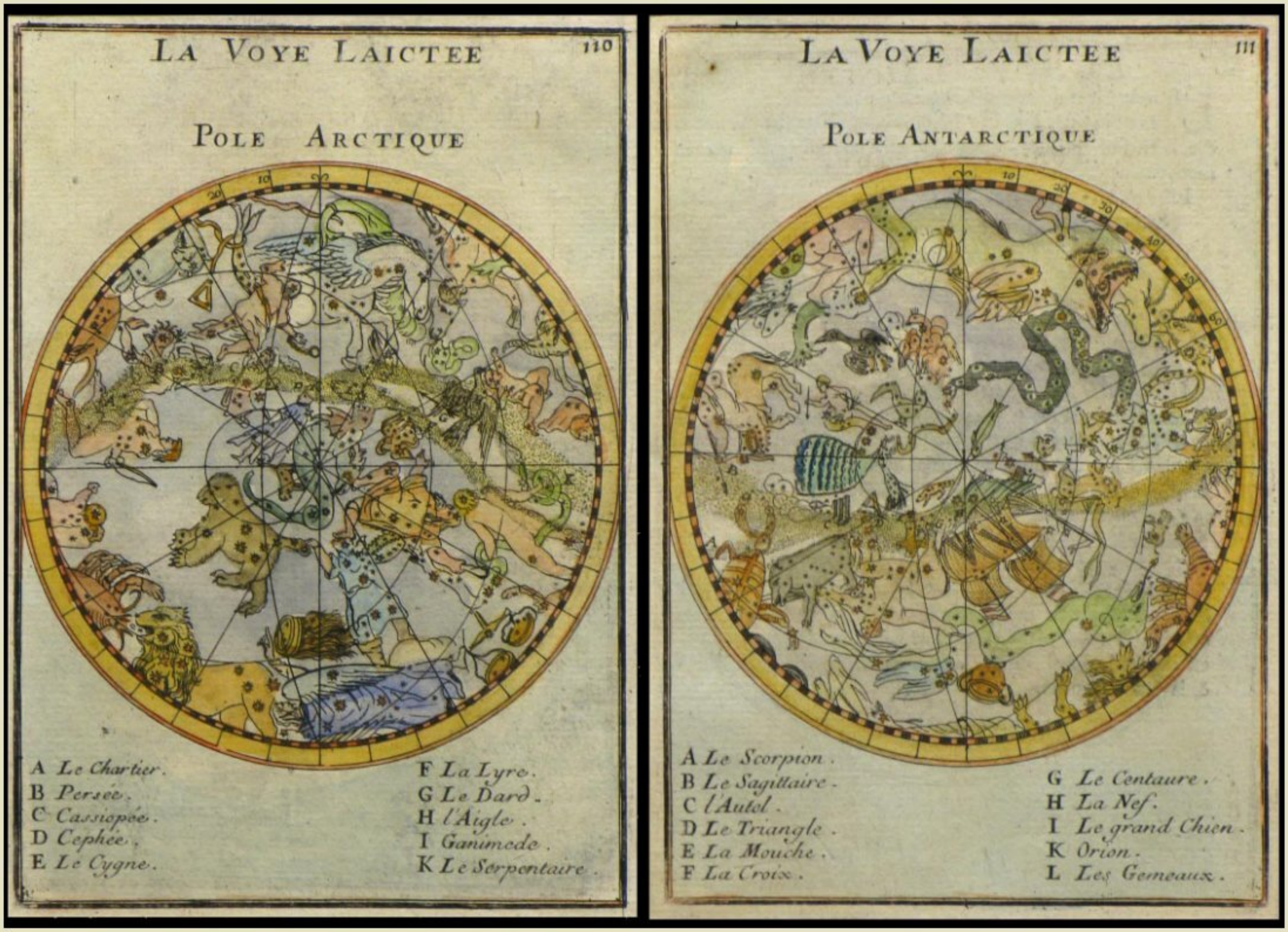
LA VOYE LAICTEE
110
POLE ARCTIQUE
A Le Chartier.
B Persée.
C Cassiopée.
D Cephée.
E Le Cygne.
F La Lyre.
G Le Dard.
H l'Aigle.
I Ganimede.
K Le Serpentaire.
LA VOYE LAICTEE
111
POLE ANTARCTIQUE
A Le Scorpion.
B Le Sagittaire.
C l'Autel.
D Le Triangle.
E La Mouche.
F La Croix.
G Le Centaure.
H La Nef.
I Le grand Chien.
K Orion.
L Les Gemeaux.

275. La Voye Laictee. Pole Arctique [&] Pole Antarctique
Copper engraved with hand colouring
Mallet, Alain Manesson
Paris, 1683
145 x 100 each image
mounted
From Mallet's 'Description de l'Univers'5

Alain Manesson Mallet (1630–1706) was a French cartographer and engineer. He started his career as a soldier in the army of Louis XIV, became a Sergeant-Major in the artillery and an Inspector of Fortifications. He also served under the King of Portugal, before returning to France and his appointment to the court of Louis XIV. His military engineering and mathematical background led to his position teaching mathematics at court.
Mallet's major publications were Description de L'Univers (1683) in five volumes, and Les Travaux de Mars ou l'Art de la Guerre (1684) in three volumes.
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